LIBRARY
Brigham Young University

GIFT OF

THOMAS J. MATHIESEN

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

50

The Chocolate Soldier

An Opera Bouffe in Three Acts

Music by

OSCAR STRAUS

Libretto by

RUDOLF BERNAUER & LEOPOLD JACOBSON

English Version by

STANISLAUS STANGE

PRICE: FIVE DOLLARS
(Except Canada)

WHEN PERFORMING THESE COMPOSITIONS KINDLY GIVE ALL PROGRAM CREDITS TO

M. WITMARK & SONS
NEW YORK

MADE IN U. S. A.

Property of
BRIGHAM YOUNG UNIVERSITY
OPERA WORKSHOP

Mr. F. C. WHITNEY

Presents a Comic Opera in Three Acts, entitled

... THE ...

CHOCOLATE SOLDIER

With apologies to Mr. BERNARD SHAW for an unauthorised parody on one of his Comedies.

Music by OSCAR STRAUS

Written by
BERNAUER & JACOBSON

English Version by
STANISLAUS STANGE

Characters in the Opera in the order in which they appear:-

Nadina, *(Daughter of Col. Popoff)* . . . . . Miss VIVIEN CARTER
Aurelia, *(Wife of Col. Popoff)* . . . . . Miss AMY AUGARDE
Mascha, *(Aurelia's Cousin)*. . . . . Miss MABEL BURNEGE
Bumerli, *(Lieut. in the Servian Army)* . . . . . Mr. C. H. WORKMAN
Massakroff, *(Capt. in the Bulgarian Army)*. . . . . Mr. LEMPRIERE PRINGLE
Stephan, *(Servant to Col. Popoff)* . . . . . Mr. MURRI MONCRIEFF
Mernosk, ... Miss ISOBEL LIDSTER
Jecko, ... Mr. A. HARDING
Laska, ... Miss MORRISON
Marinska, ... Miss MAY CLARKE
Poski, ... Mr. HAROLD DENNIE
Mernitz, ... Mr. W. G. KETRAM
Katinka, *(Housemaid to Col. Popoff)* . . . . . Miss LILIAN COOPER
Alexis Sparidofl, *(Major in the Bulgarian Army)* . . . Mr. ROLAND CUNNINGHAM
Casimir Popoff, *(Col. in the Bulgarian Army)* . . . . . Mr. TOM A. SHALE
Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.

The Opera produced by Mr. STANISLAUS STANGE.

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

Argument.

The story of "The Chocolate Soldier" which is based on George Bernard Shaw's brilliant satirical comedy, "Arms and the Man" closely follows the incidents, situations, and structure of the original story. The only changes made necessary for the Lyric stage are patent to the reader of the original. The scene of the opera is laid near the Dragoman Pass, Bulgaria, 1885. Servia and Bulgaria are at war. The family of Col. Popoff, of the Bulgarian army, consisting of the daughter, Nadina, her cousin Mascha, and the mother, Aurelia, are esconced in their home, fearful of the approaching engagement between the conflicting armies. Nadina, a romantic maiden, is in love with Alexius, a young Bulgarian who has become a hero amongst his countrymen for his brilliant Cavalry charge against the Servians. This young officer is idealized by Nadina, and she is filled with complete admiration for his conquests.

Lieut. Bumerli, a young Swiss officer, attached to the commissary department of the Servian forces, is attacked by the patrol whom he eludes by climbing into Nadina's boudoir. His suave manners, compelling arguments and quick wit under his difficulties force Nadina to conceal him, against her will, and he is saved by the three women who greatly admire his youthful mien and carriage. Later Bumerli, who has engaged in this flirtation with Nadina to save his life, falls in love with her and she, almost against her will, yields her affections to the business-like, scientific Swiss soldier, who shows the half-savage Bulgarians what training and education accomplish against their bombast and mock heroics.

The sentiment of "The Chocolate Soldier" is evolved by the love affairs of Bumerli and Nadina, Mascha and Alexius. The comedy situations are furnished by the episode of Col. Popoff's house coat which is delivered to Bumerli in order to make his escape; its return, and the fact that the photographs of the three women are hidden in the coat, make unusually funny scenes when the participants are thrown together during the succeeding scenes and situations.

Property of
BRIGHAM YOUNG UNIVERSITY
OPERA WORKSHOP

Contents.

ACT I.

		Page
Nº 1.	INTRODUCTION, CHORUS and TRIO	7
Nº 2.	MY HERO . . . . . Song (Nadina)	25
Nº 3.	SYMPATHY . . . . . Duet (Nadina and Bumerli)	32
Nº 4.	ENSEMBLE . . . . . "Seek the Spy"	40
Nº 5.	FINALE . . . Romance and Scene (Nadina, Mascha, and Aurelia)	57

ACT II.

Nº 6.	OUR HEROES COME . . . . . March and Chorus	69
Nº 7.	ALEXIUS THE HEROIC . . . . Sextett and Chorus	75
Nº 8.	NEVER WAS THERE SUCH A LOVER Duet (Alexius and Nadina)	94
Nº 9.	THE CHOCOLATE SOLDIER. Duet (Nadina and Bumerli)	104
Nº 10.	THE TALE OF A COAT . . Sextett	113
Nº 11.	THAT WOULD BE LOVELY . . . Duet (Nadina and Bumerli)	137
Nº 12.	FINALE	144

ACT III.

Nº 13.	ENTR'ACT and CHORUS	175
Nº 14.	FALLING IN LOVE . . . Duet (Alexius and Mascha)	180
Nº 15.	THE LETTER SONG . . . . . Solo (Nadina)	185
Nº 16.	SCENE and MELODRAMA . . . . (Bumerli)	189
Nº 17.	THE LETTER SONG . . . Duet (Nadina and Bumerli)	190
Nº 18.	FINALE	194

№1

The Chocolate Soldier

ACT I

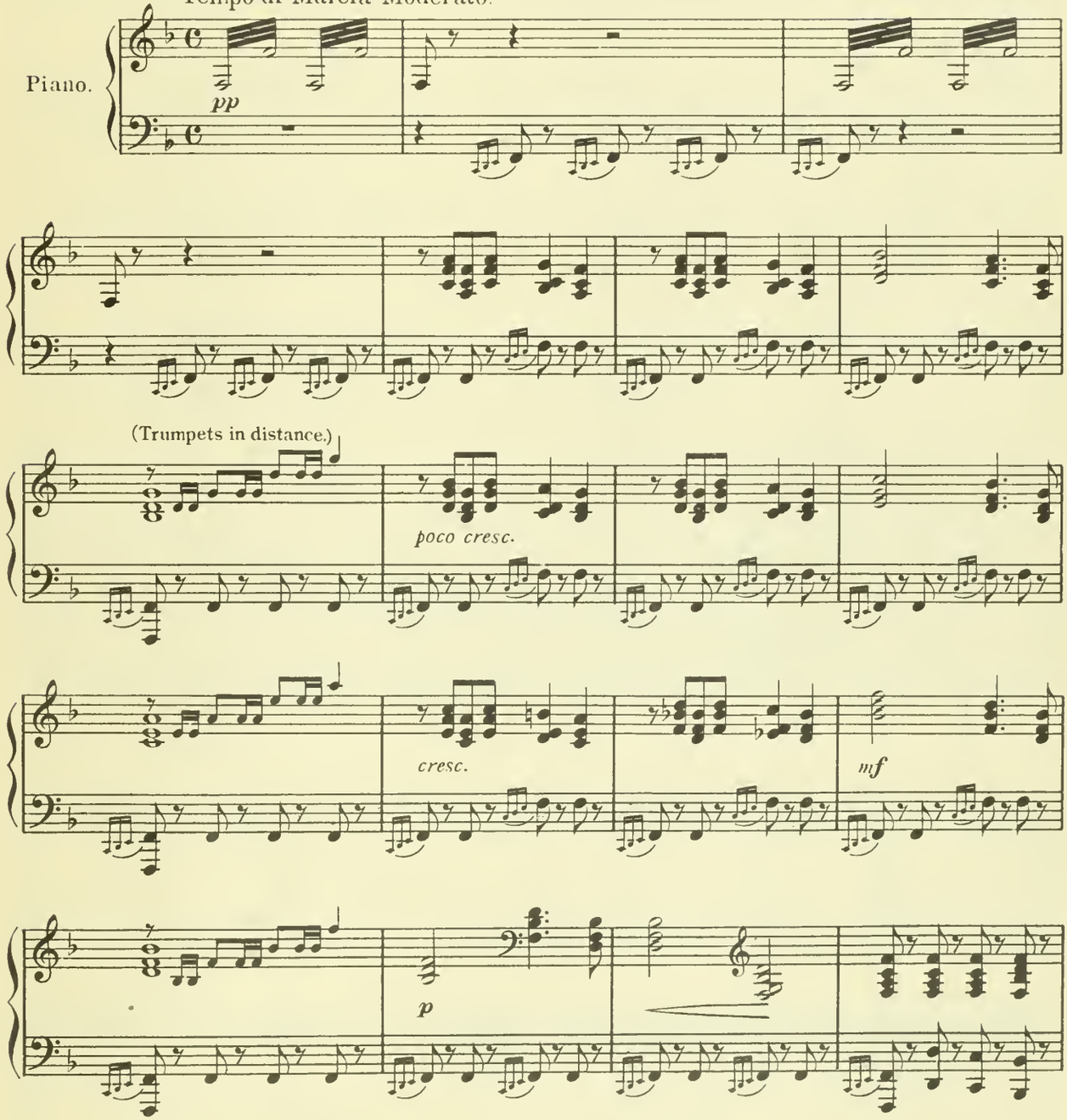
Introduction, Chorus and Trio

(Nadina, Mascha, Aurelia, and Chorus of Soldiers)

English Words by
STANISLAUS STANGE

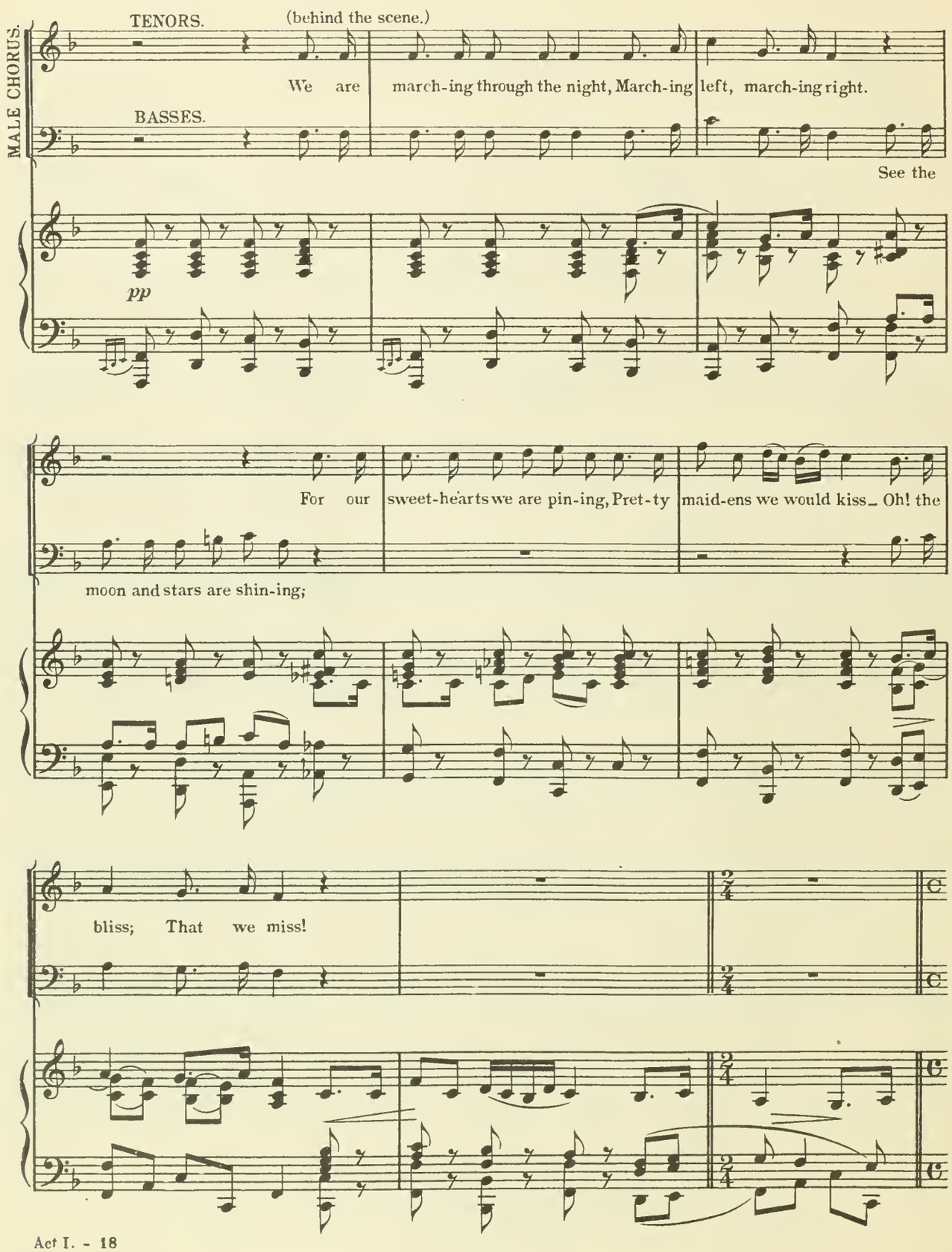
Music by
OSCAR STRAUS

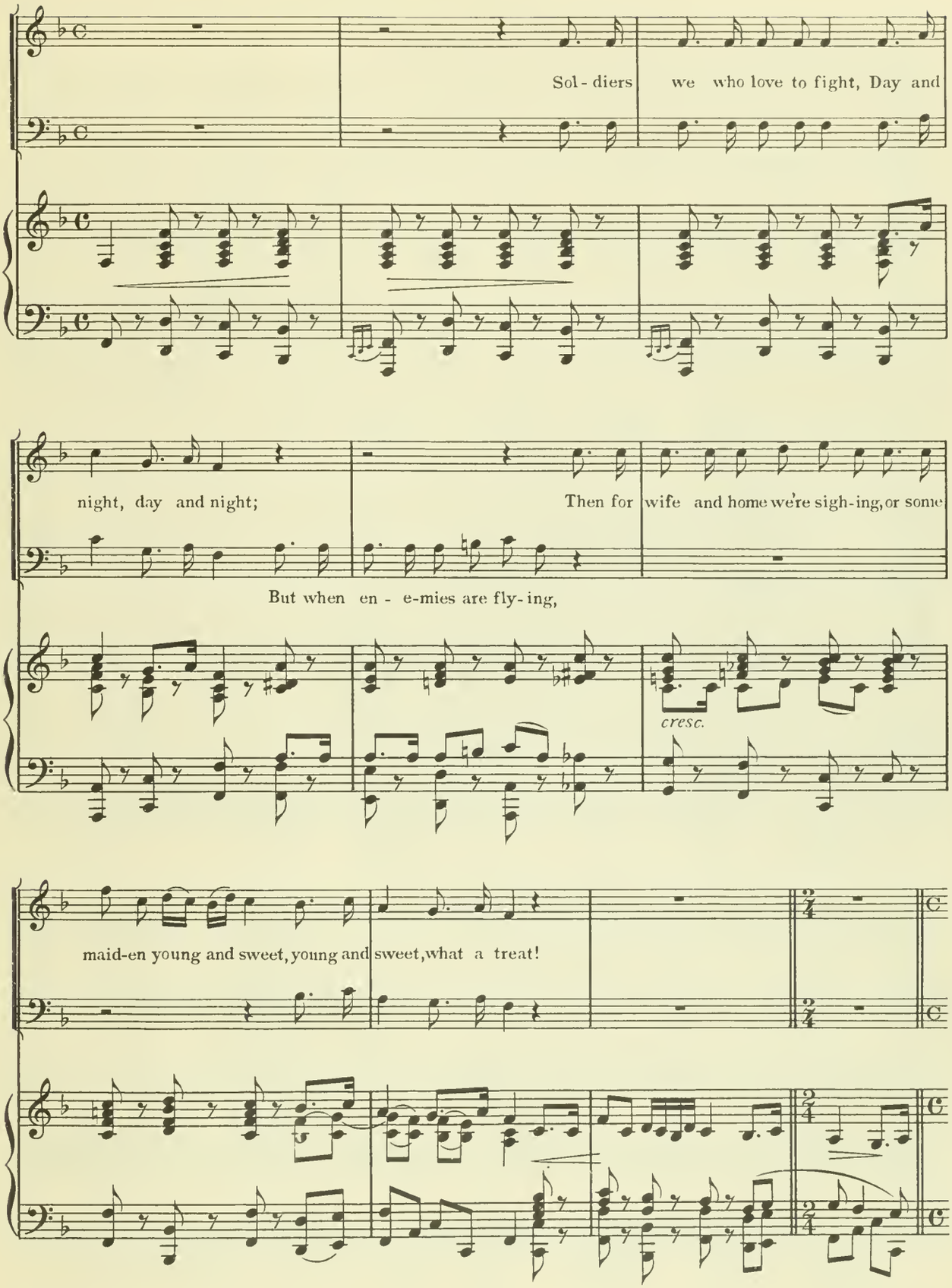
Tempo di Marcia Moderato.



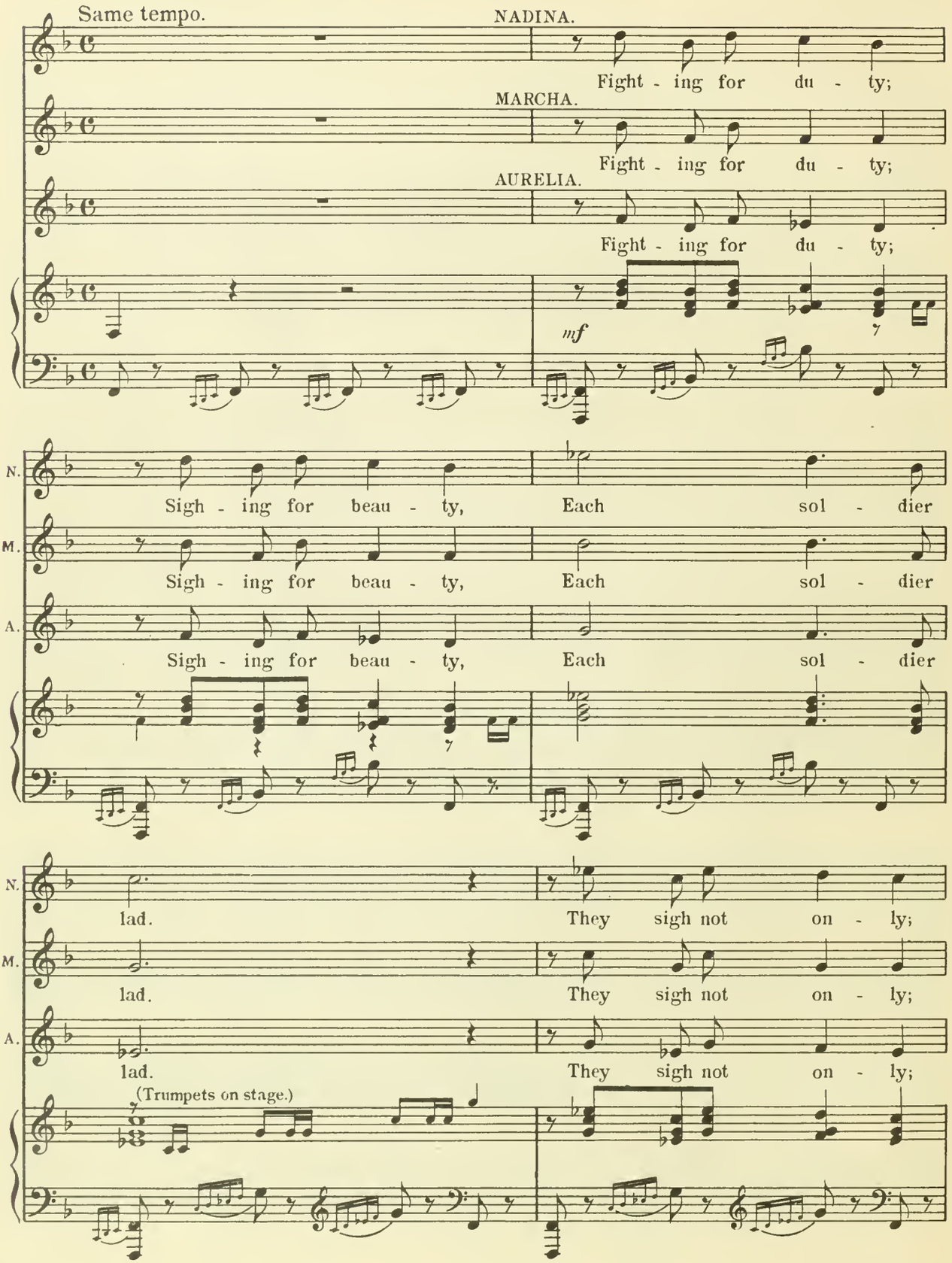
Copyright MCMVIII by Ludwig Doblinger (Bernhard Herzmansky) Leipzig
Copyright MCMIX by M. Witmark & Sons
Copyright Renewed
For the United States of America and the whole of the British Empire, published by M. Witmark & Sons, New York
For all other countries, published by Ludwig Doblinger (Bernhard Herzmansky) Vienna
Performing Rights Reserved

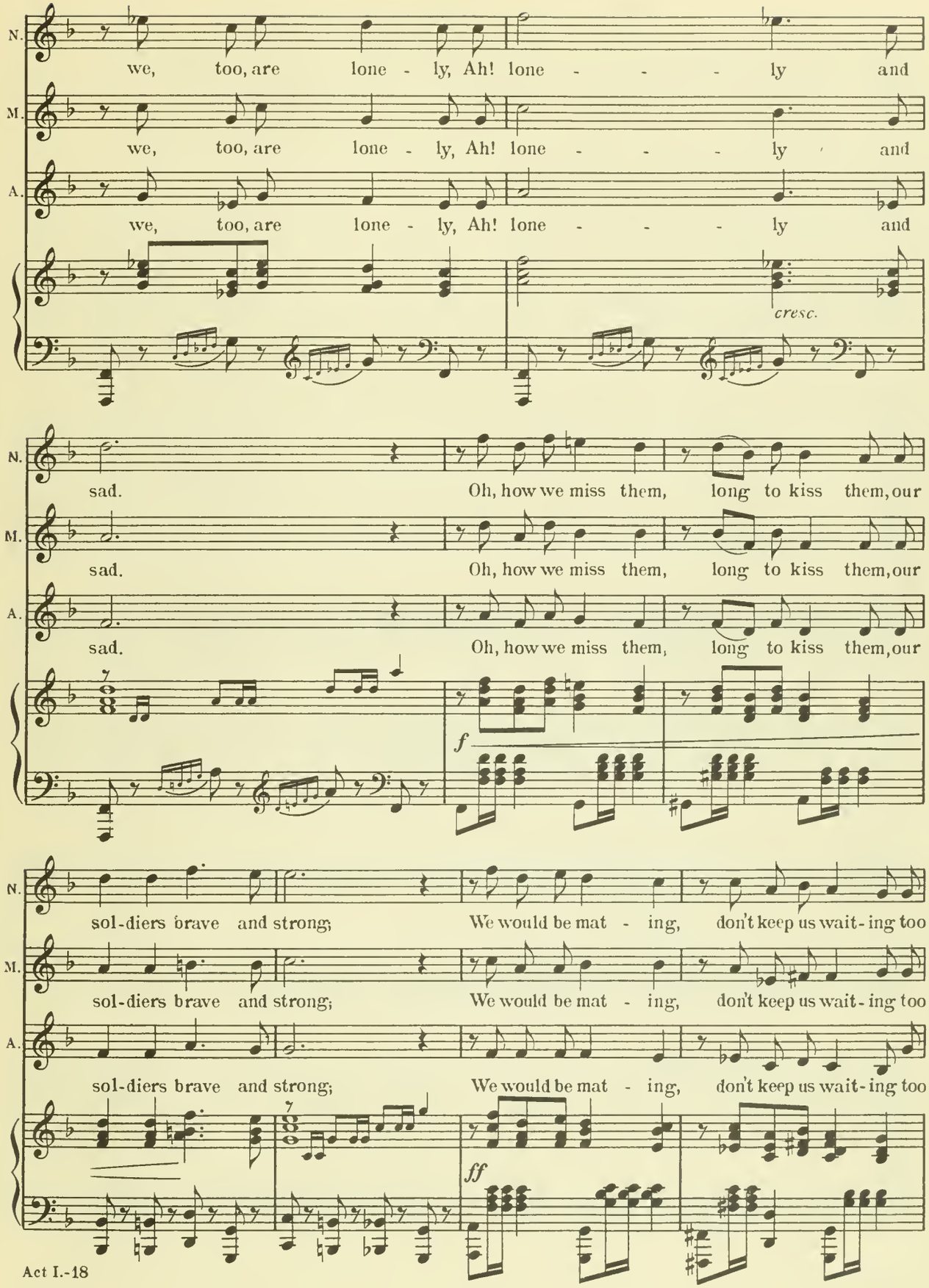
No 1b We Are Marching Through The Night.



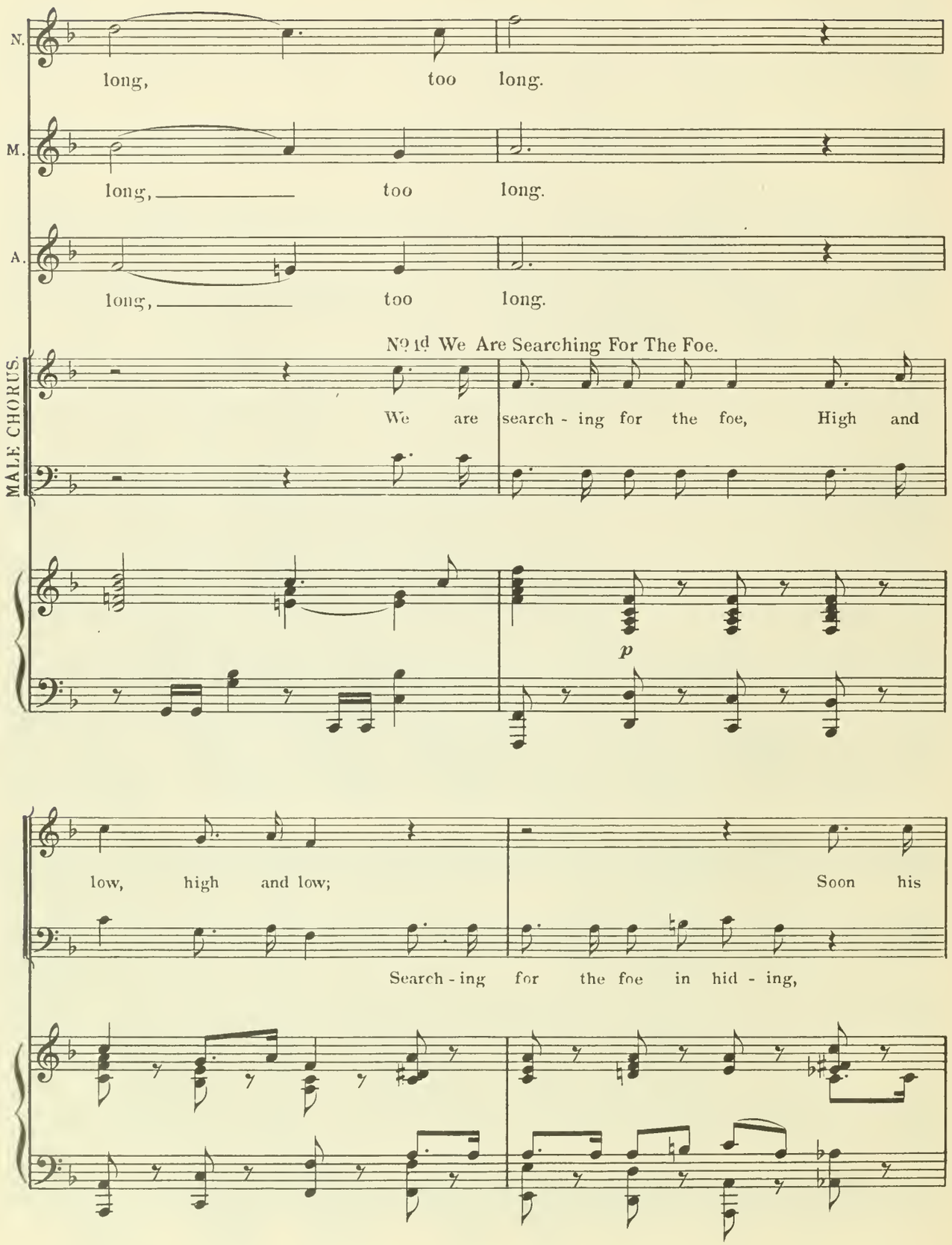

Sol - diers we who love to fight, Day and
night, day and night; Then for wife and home we're sigh-ing, or some
But when en - e-mies are fly-ing,
cresc.
maid-en young and sweet, young and sweet, what a treat!

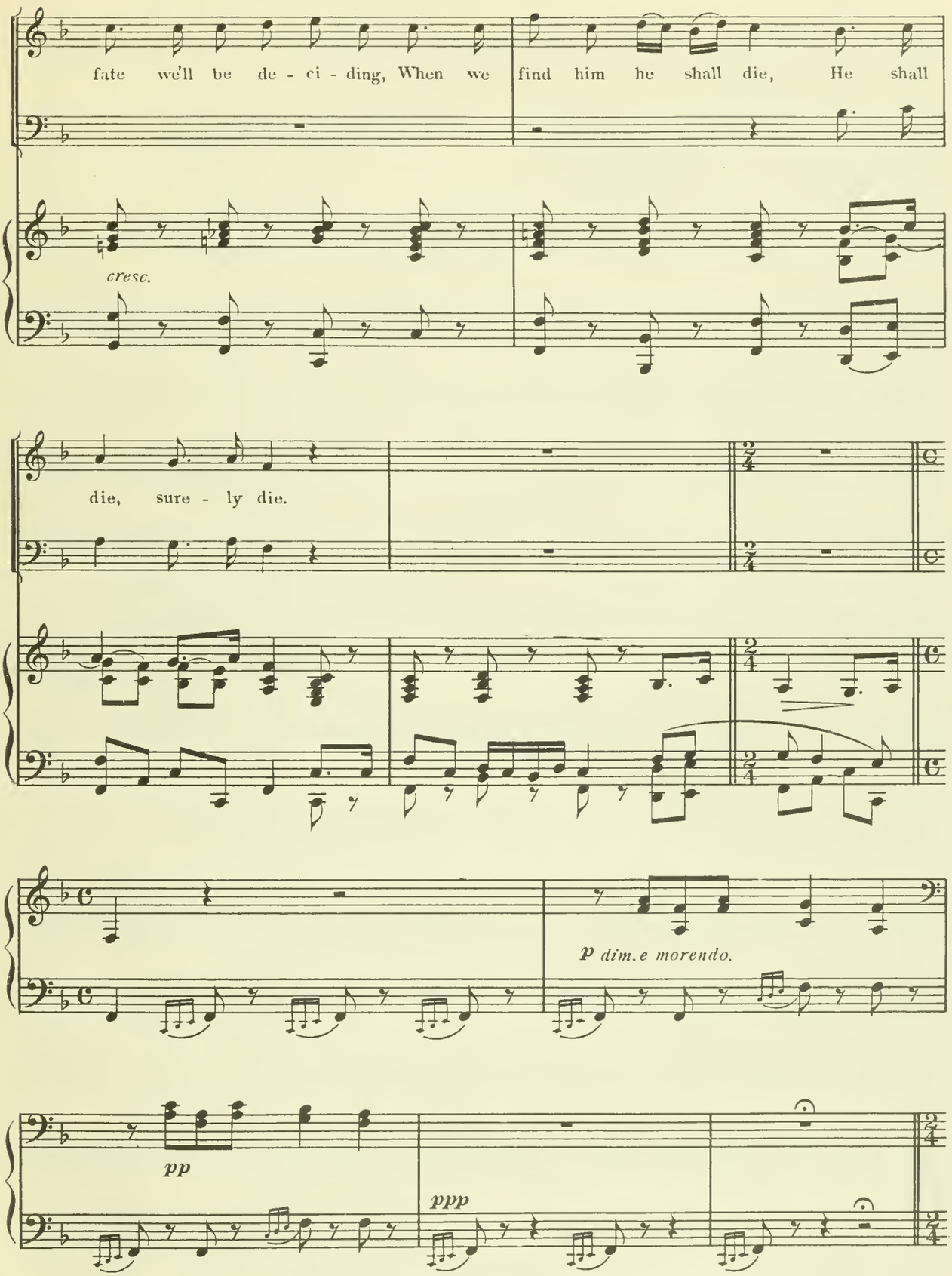
Nº 1c Trio We Too, Are Lonely.



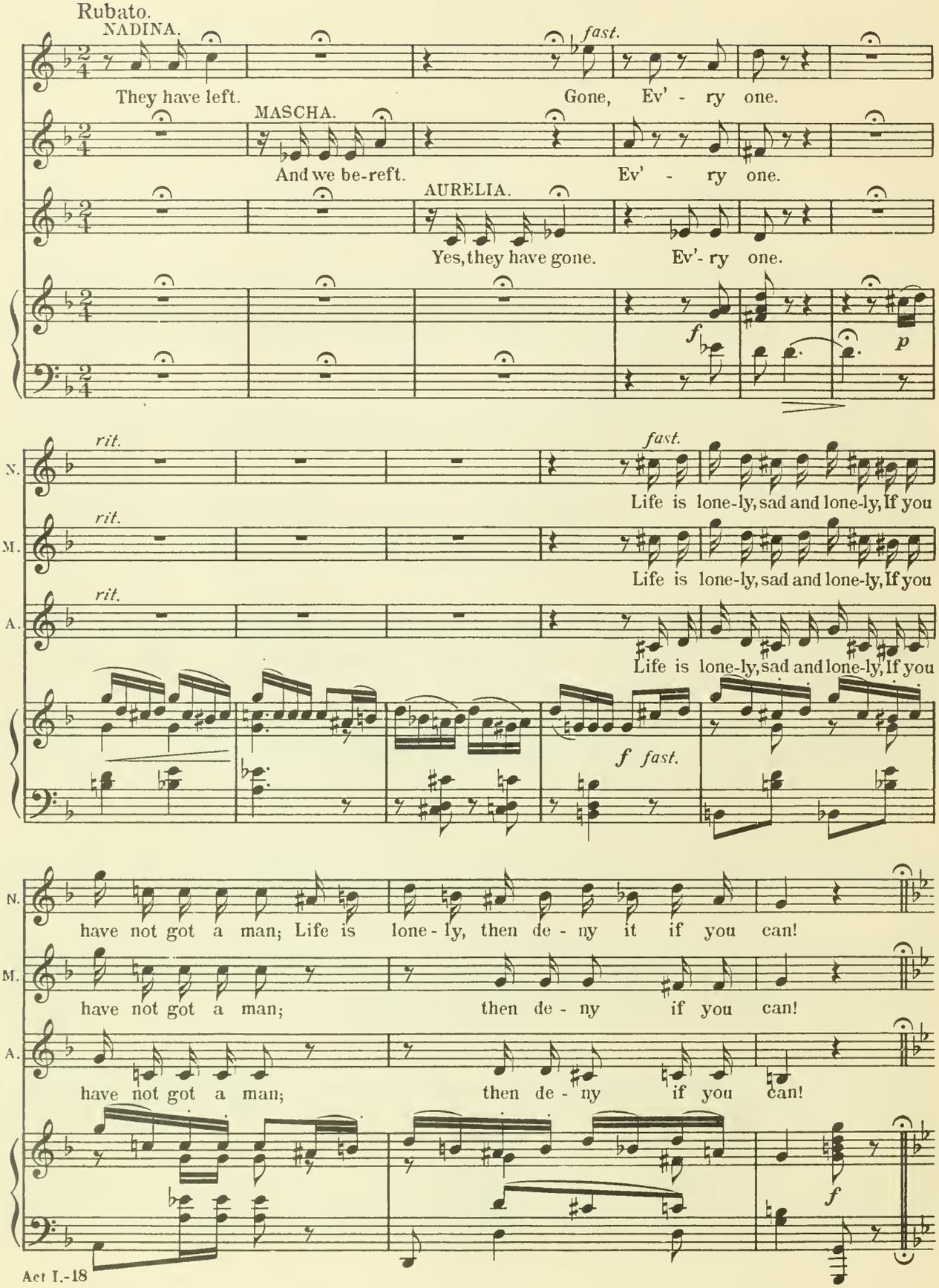

N.
we, too, are lone - ly, Ah! lone - - - ly and
M.
we, too, are lone - ly, Ah! lone - - - ly and
A.
we, too, are lone - ly, Ah! lone - - - ly and
cresc.
N.
sad. Oh, how we miss them, long to kiss them, our
M.
sad. Oh, how we miss them, long to kiss them, our
A.
sad. Oh, how we miss them, long to kiss them, our
f
N.
sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too
M.
sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too
A.
sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too
ff

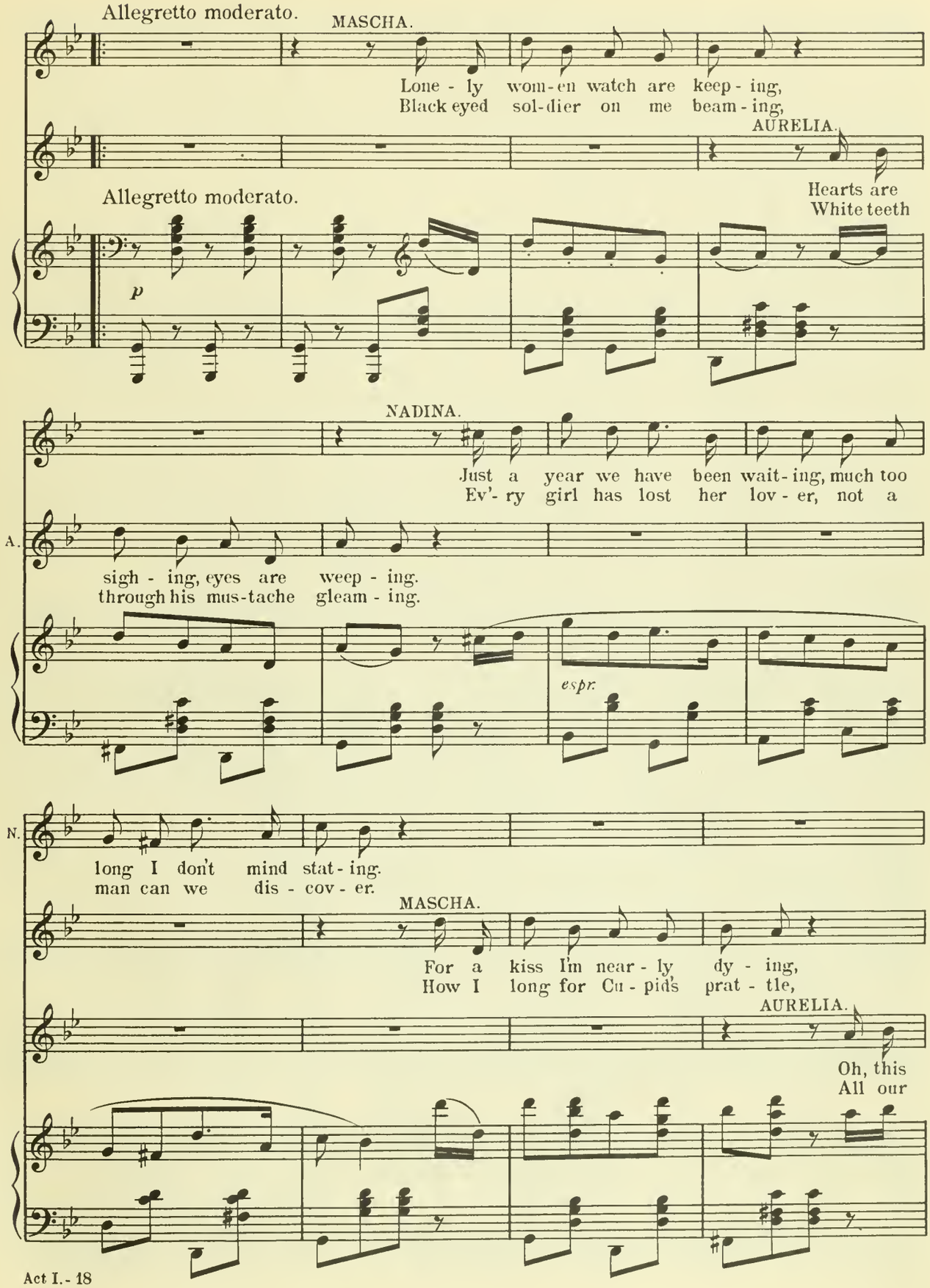
Nº 1d We Are Searching For The Foe.

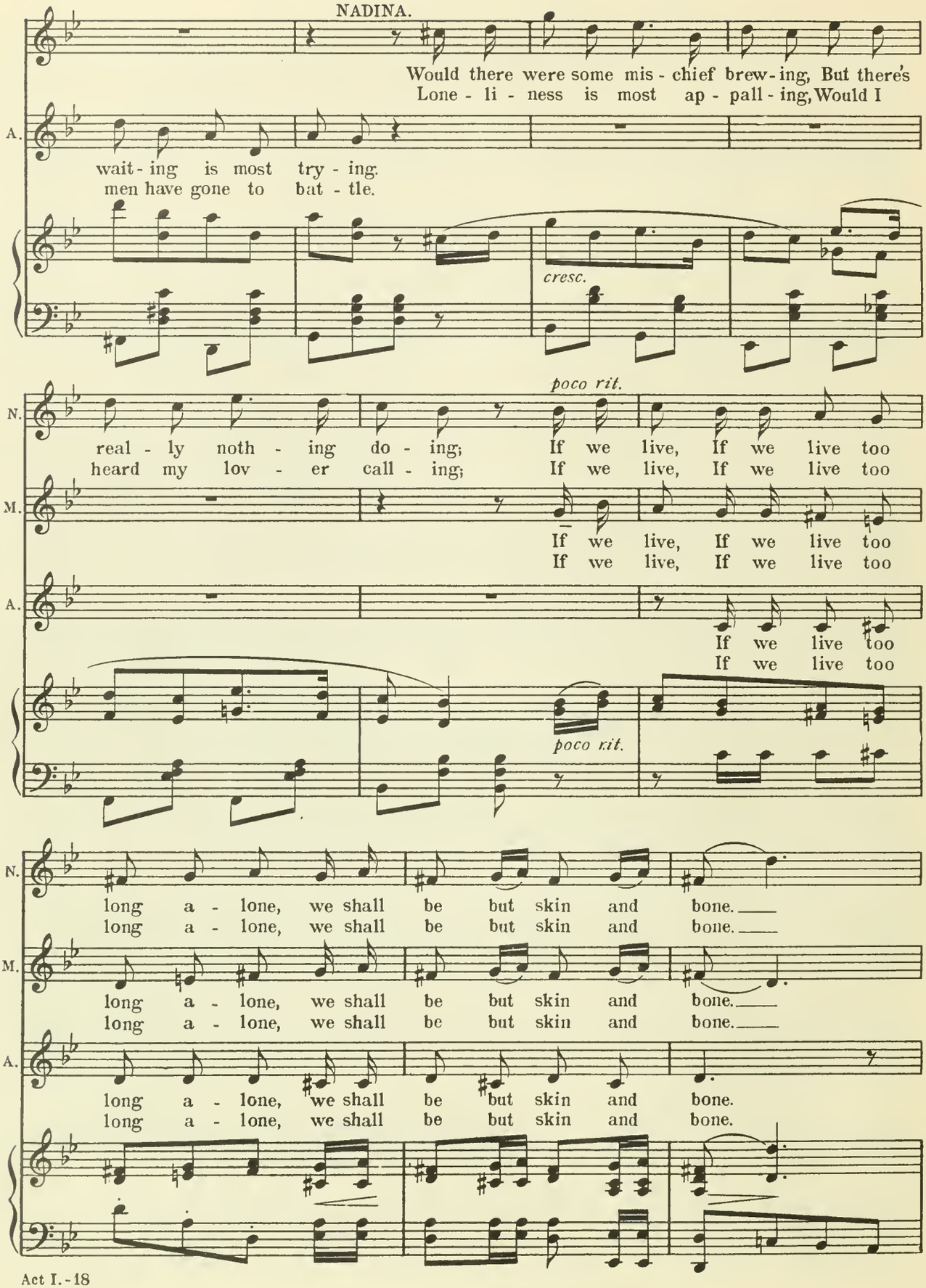


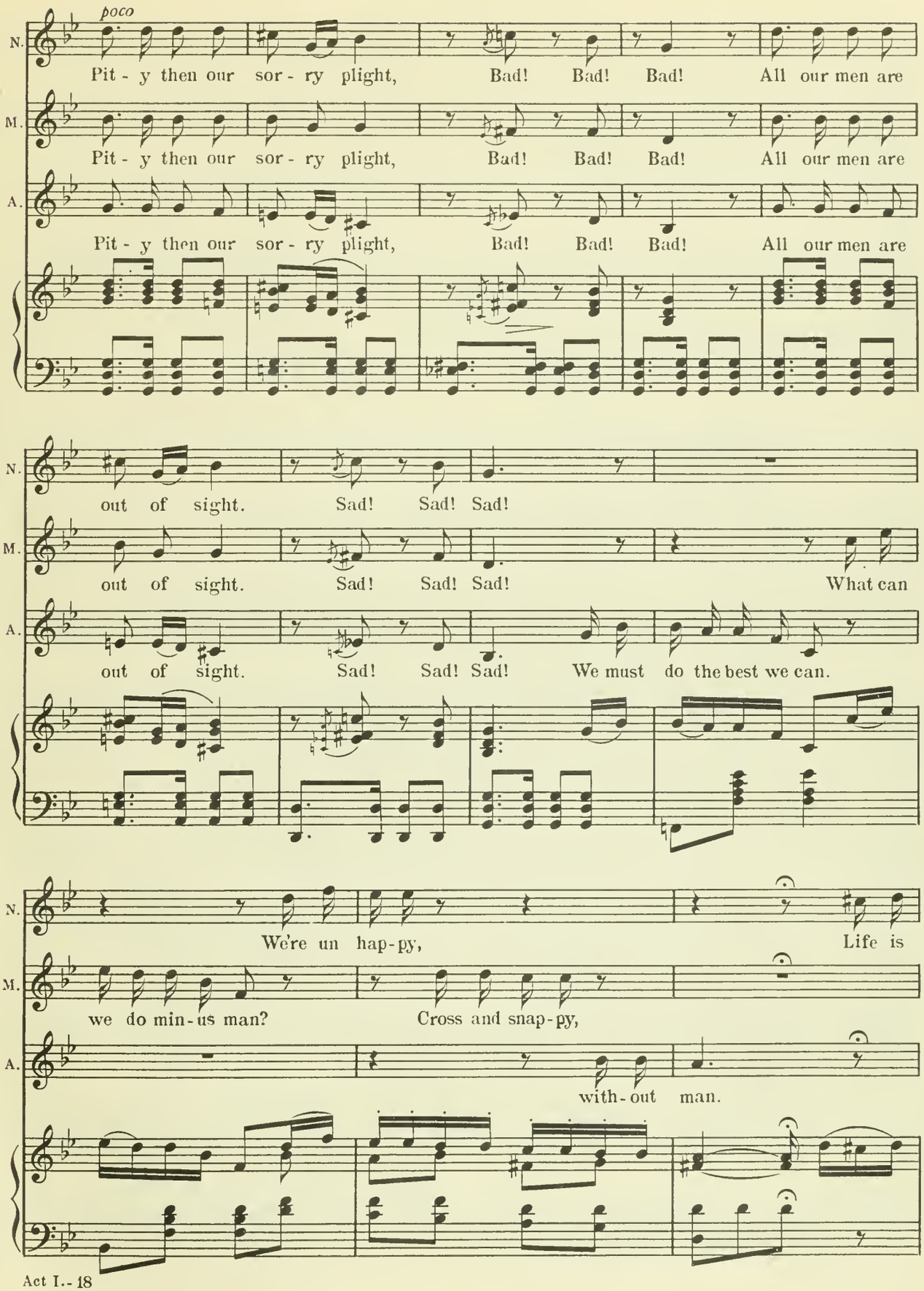

fate we'll be de - ci - ding, When we find him he shall die, He shall
cresc.
die, sure - ly die.
p dim.e morendo.
pp
ppp

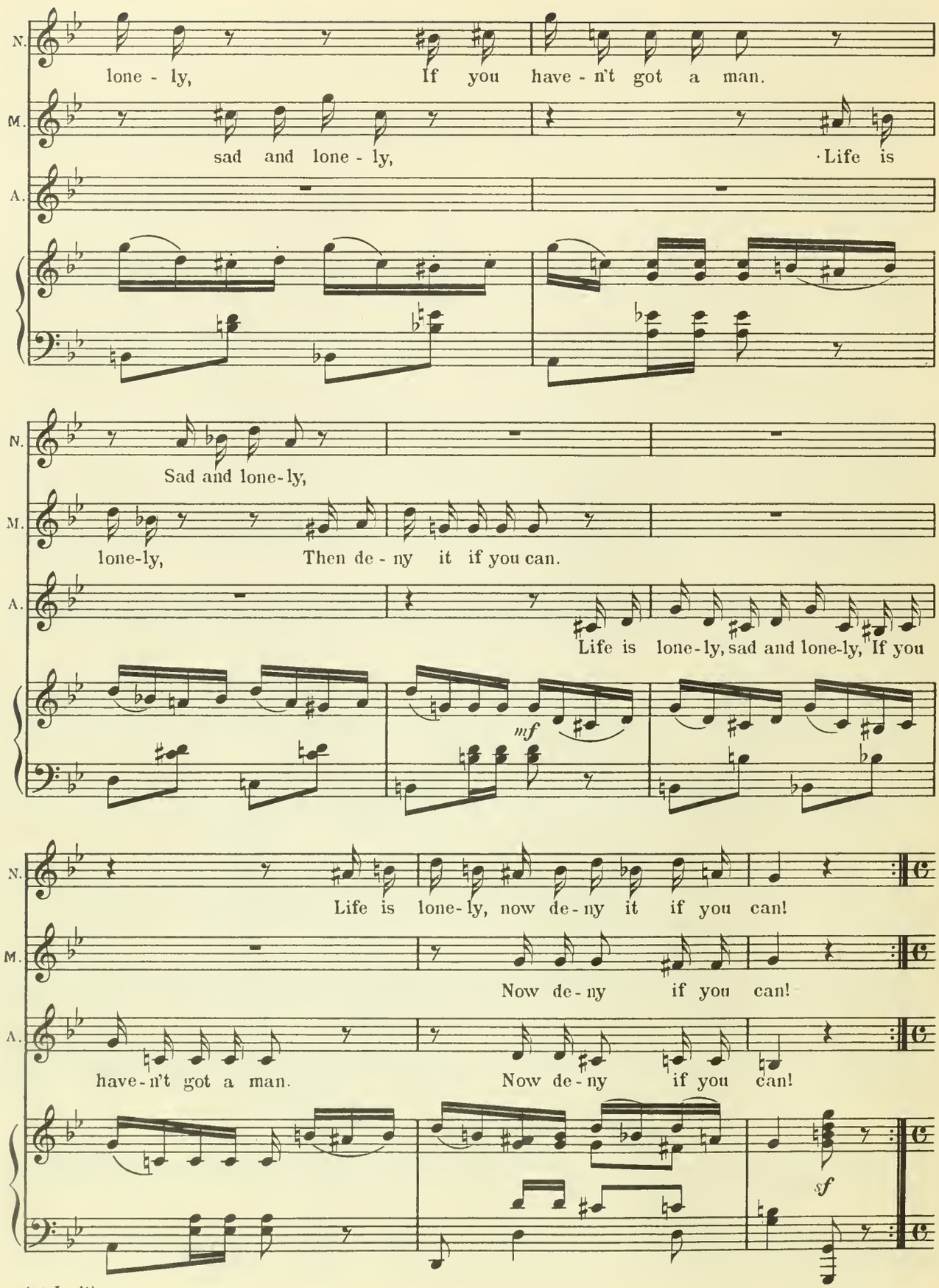
Nº 1e What Can We Do Without A Man.



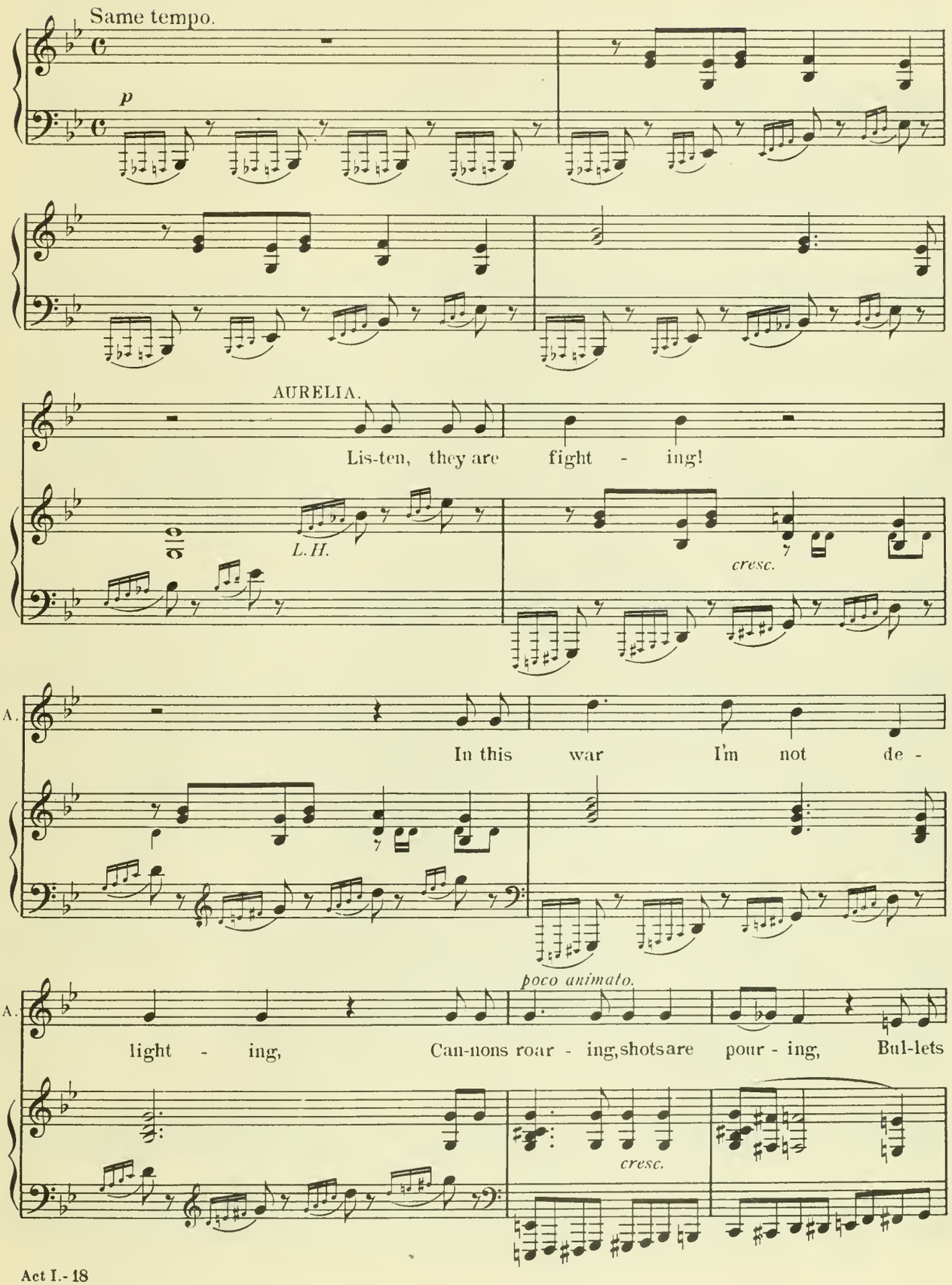

Allegretto moderato.
MASCHA.
Lone - ly wom - en watch are keep - ing,
Black eyed sol - dier on me beam - ing,
AURELIA.
Hearts are
White teeth
Allegretto moderato.
p
NADINA.
Just a year we have been wait - ing, much too
Ev'- ry girl has lost her lov - er, not a
A.
sigh - ing, eyes are weep - ing.
through his mus - tache gleam - ing.
espr.
N.
long I don't mind stat - ing.
man can we dis - cov - er.
MASCHA.
For a kiss I'm near - ly dy - ing,
How I long for Cu - pid's prat - tle,
AURELIA.
Oh, this
All our

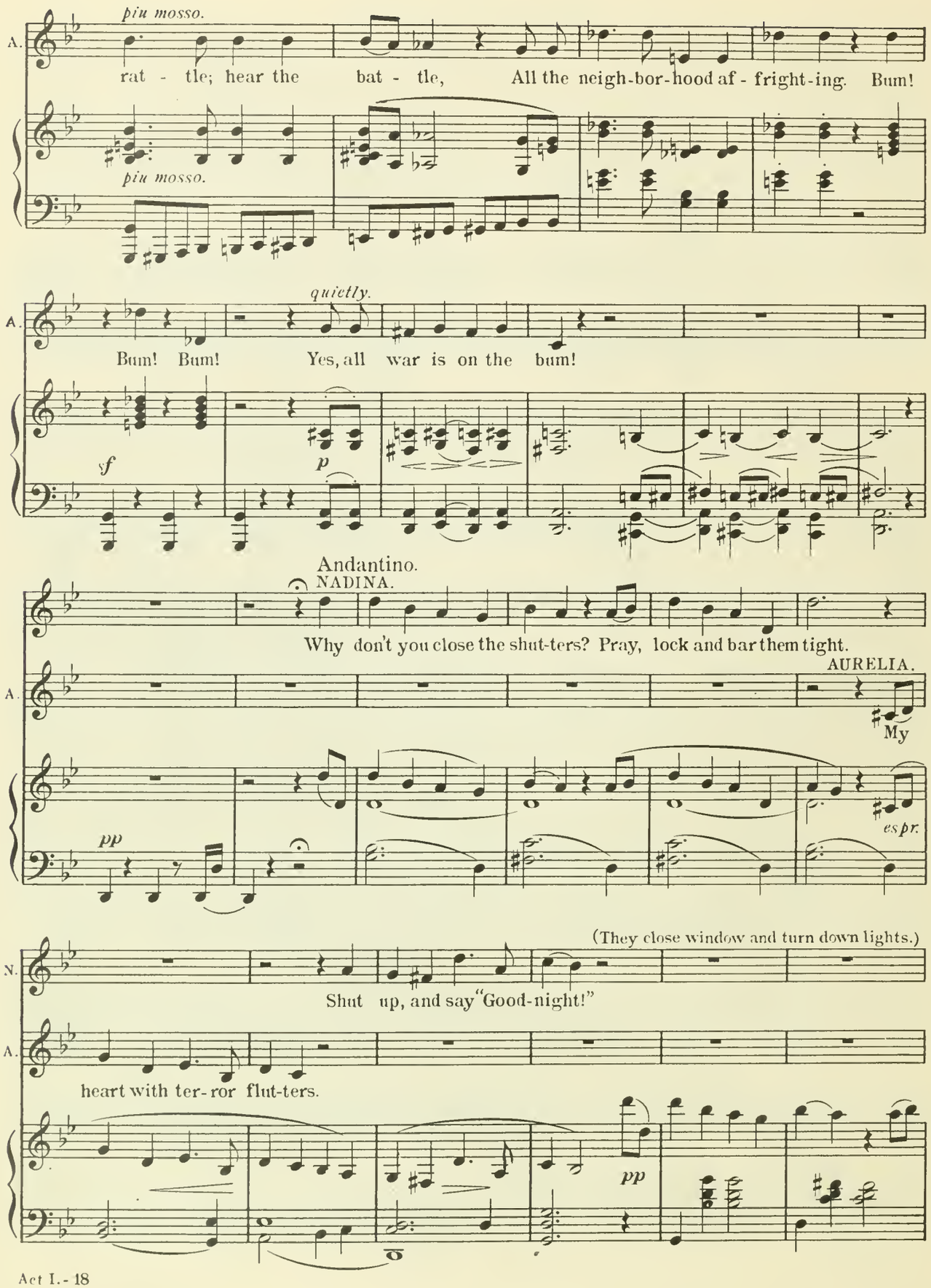

NADINA.
Would there were some mis - chief brew - ing, But there's
Lone - li - ness is most ap - pall - ing, Would I
A.
wait - ing is most try - ing.
men have gone to bat - tle.
cresc.
poco rit.
N.
real - ly noth - ing do - ing; If we live, If we live too
heard my lov - er call - ing; If we live, If we live too
M.
If we live, If we live too
If we live, If we live too
A.
If we live too
If we live too
poco rit.
N.
long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.
M.
long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.
A.
long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.

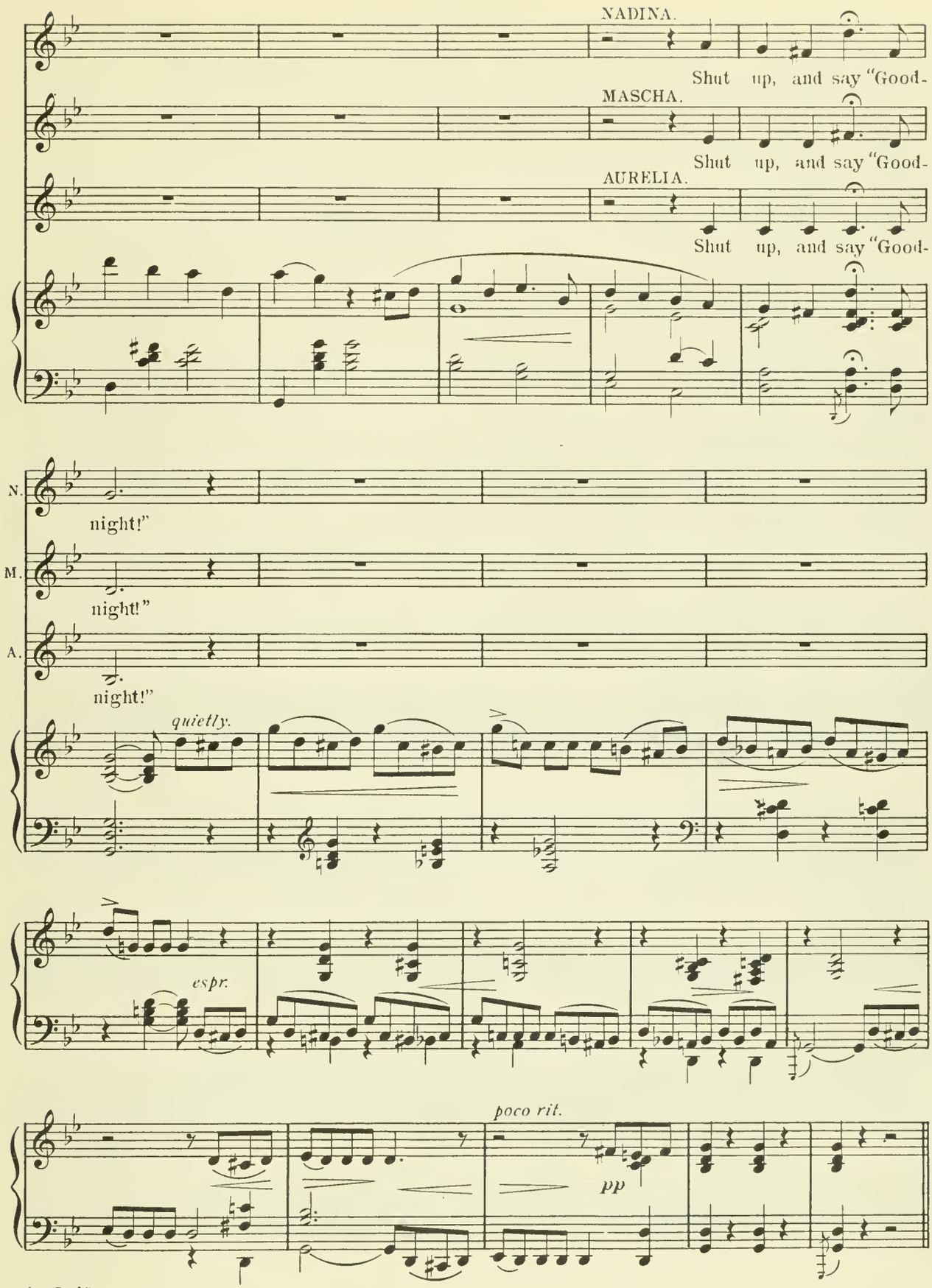

poco
N.
Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are
M.
Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are
A.
Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are
N.
out of sight. Sad! Sad! Sad!
M.
out of sight. Sad! Sad! Sad! What can
A.
out of sight. Sad! Sad! Sad! We must do the best we can.
N.
We're un hap-py, Life is
M.
we do min-us man? Cross and snap-py,
A.
with-out man.


N.
lone - ly, If you have - n't got a man.
M.
sad and lone - ly, Life is
A.
N.
Sad and lone-ly,
M.
lone-ly, Then de - ny it if you can.
A.
Life is lone-ly, sad and lone-ly, If you
mf
N.
Life is lone-ly, now de-ny it if you can!
M.
Now de-ny if you can!
A.
have-n't got a man. Now de-ny if you can!
sf

Nº 1f Say Good Night.

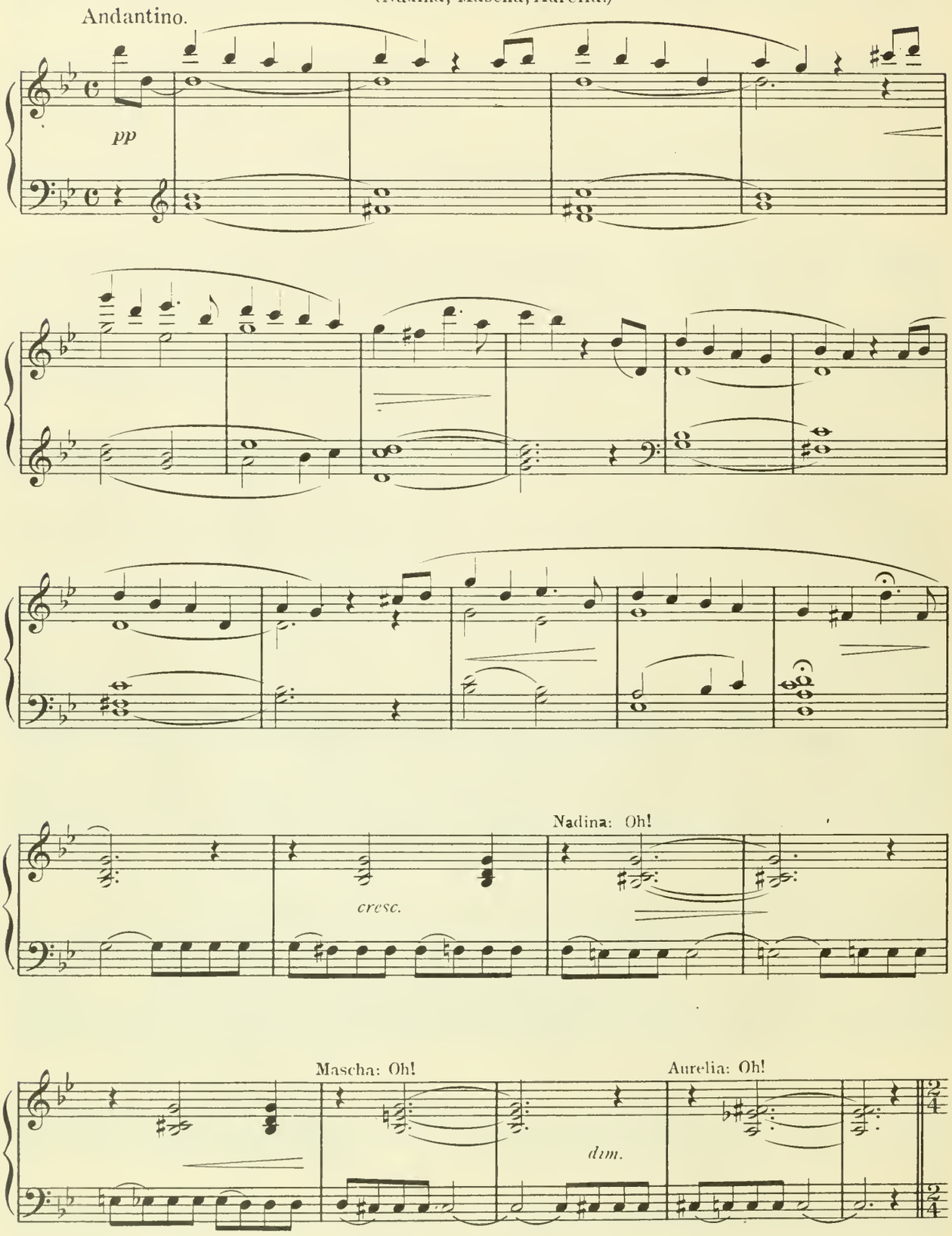


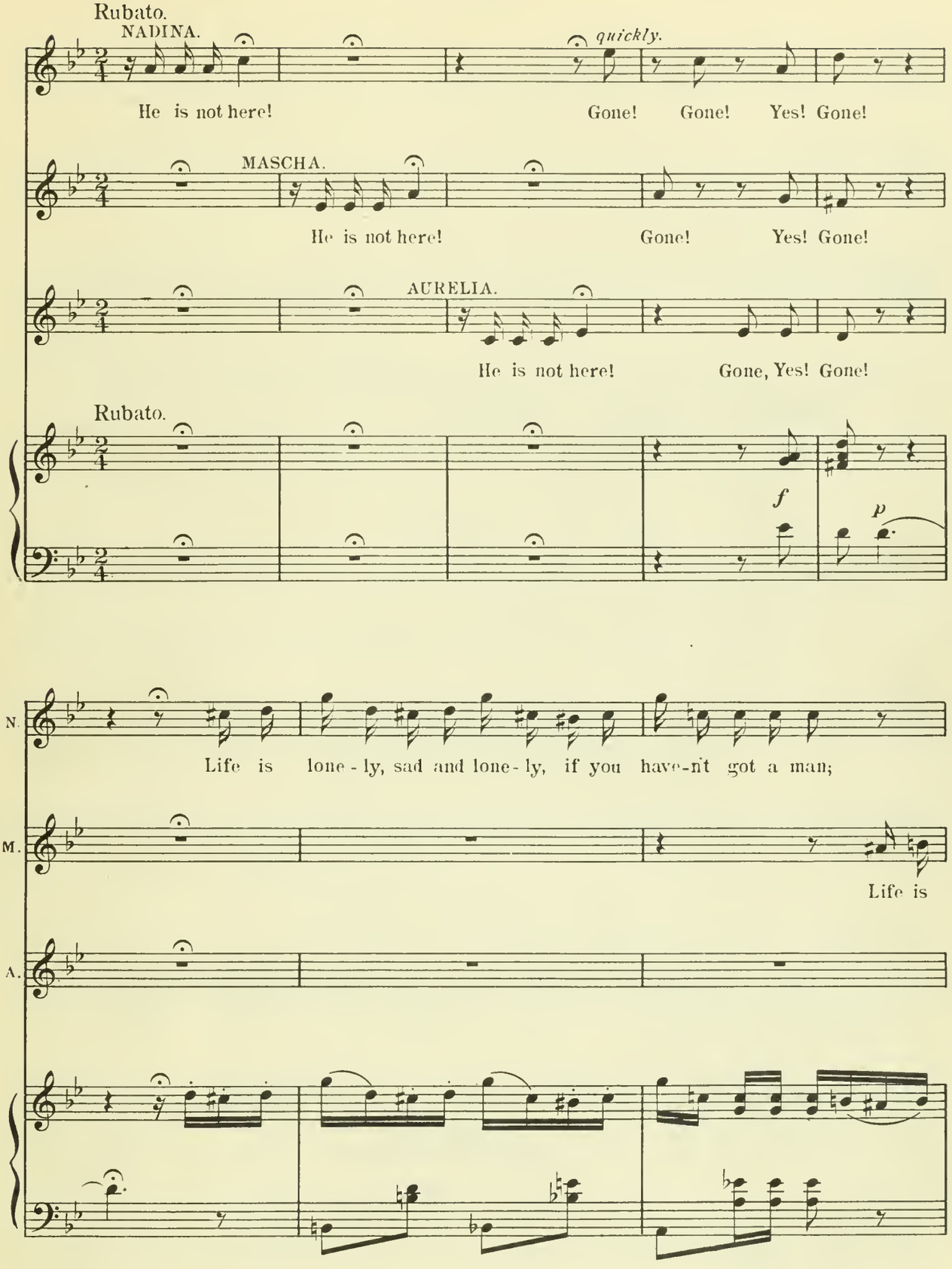

piu mosso.
A.
rat - tle; hear the bat - tle, All the neigh-bor-hood af - fright-ing. Bum!
piu mosso.
quietly.
A.
Bum! Bum! Yes, all war is on the bum!
sf
p
Andantino.
NADINA.
Why don't you close the shut-ters? Pray, lock and bar them tight.
AURELIA.
A.
My
pp
espr.
(They close window and turn down lights.)
N.
Shut up, and say "Good-night!"
A.
heart with ter-ror flut-ters.
pp

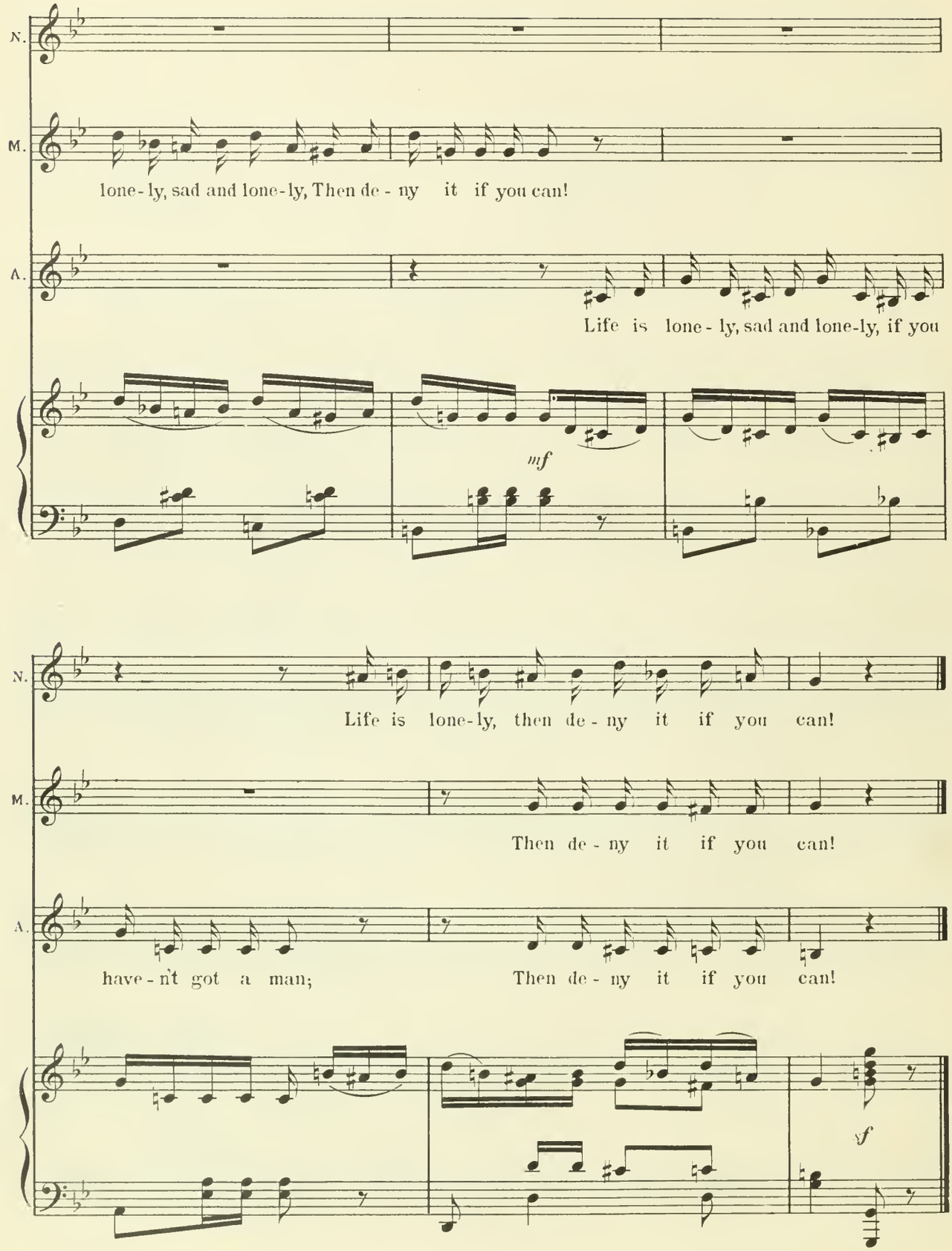

NADINA.
Shut up, and say "Good-
MASCHA.
Shut up, and say "Good-
AURELIA.
Shut up, and say "Good-
N.
night!"
M.
night!"
A.
night!"
quietly.
espr.
poco rit.
pp

Nº 1g Melodrama.

(Nadina, Mascha, Aurelia.)




Rubato.
NADINA.
quickly.
He is not here!
Gone! Gone! Yes! Gone!
MASCHA.
He is not here!
Gone! Yes! Gone!
AURELIA.
He is not here!
Gone, Yes! Gone!
Rubato.
f
p
N.
Life is lone - ly, sad and lone - ly, if you have-n't got a man;
M.
Life is
A.

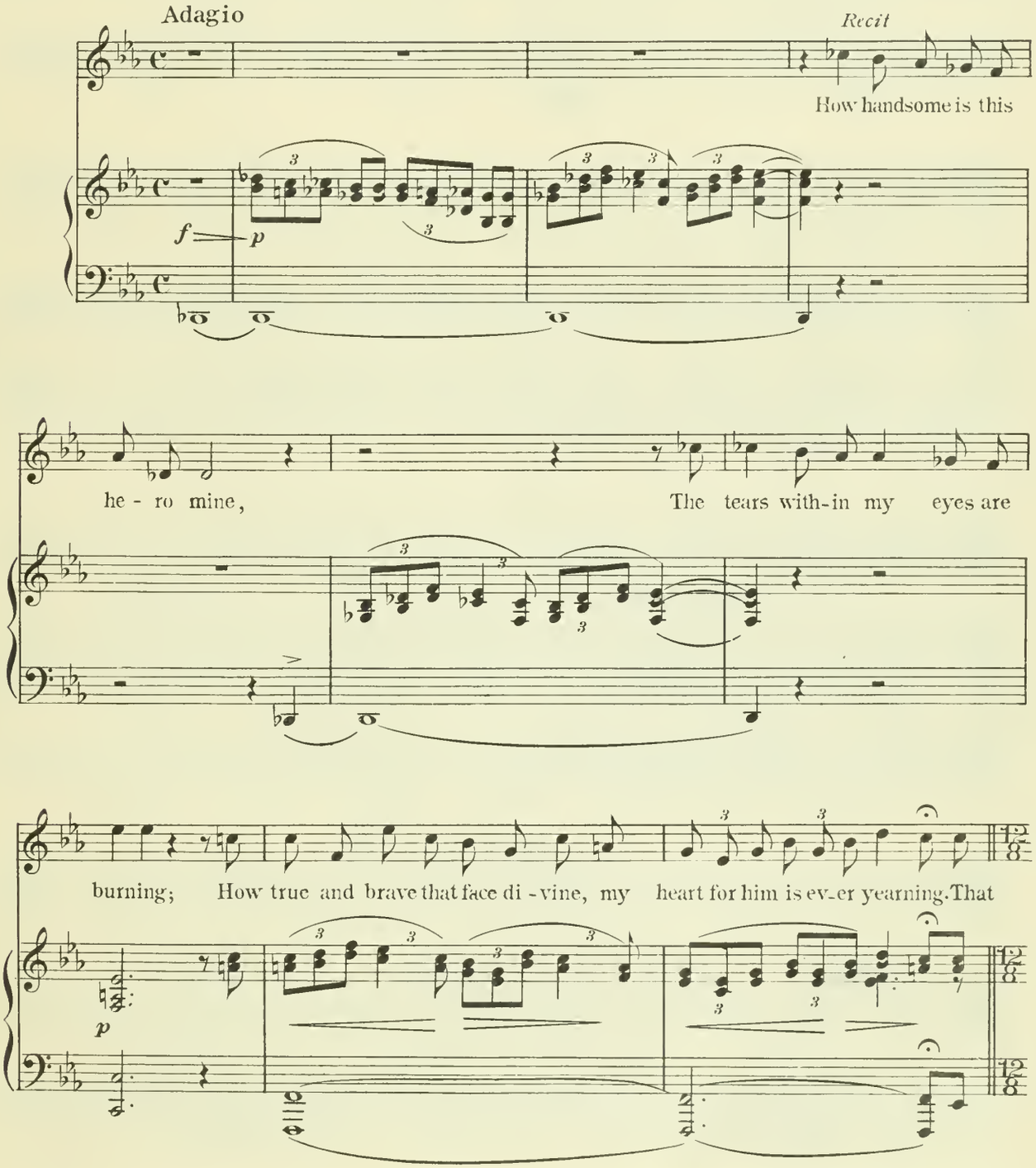

N.
M.
lone - ly, sad and lone - ly, Then de - ny it if you can!
A.
Life is lone - ly, sad and lone - ly, if you
mf
N.
Life is lone - ly, then de - ny it if you can!
M.
Then de - ny it if you can!
A.
have - n't got a man;
Then de - ny it if you can!
sf

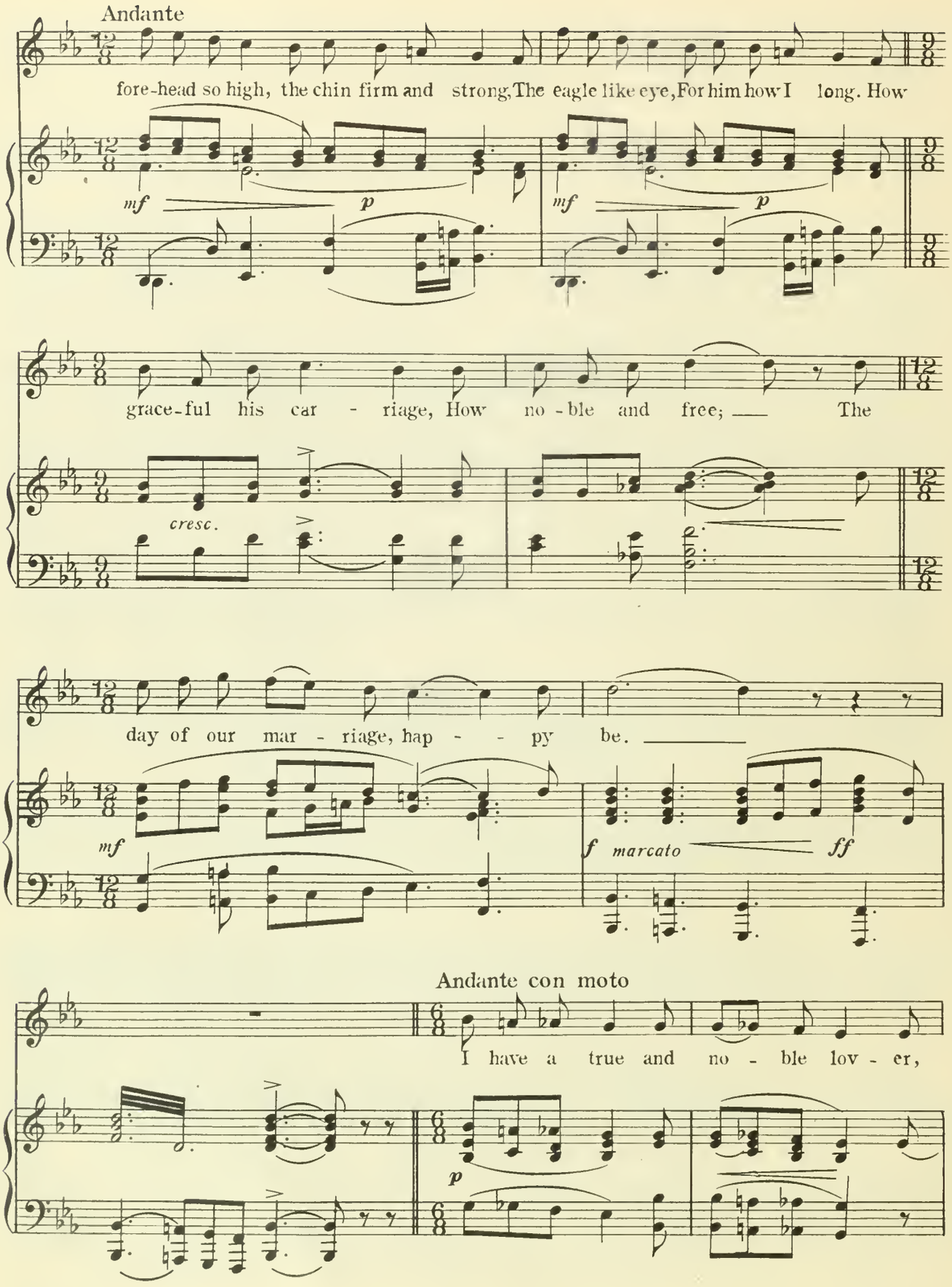
No 2
The Chocolate Soldier

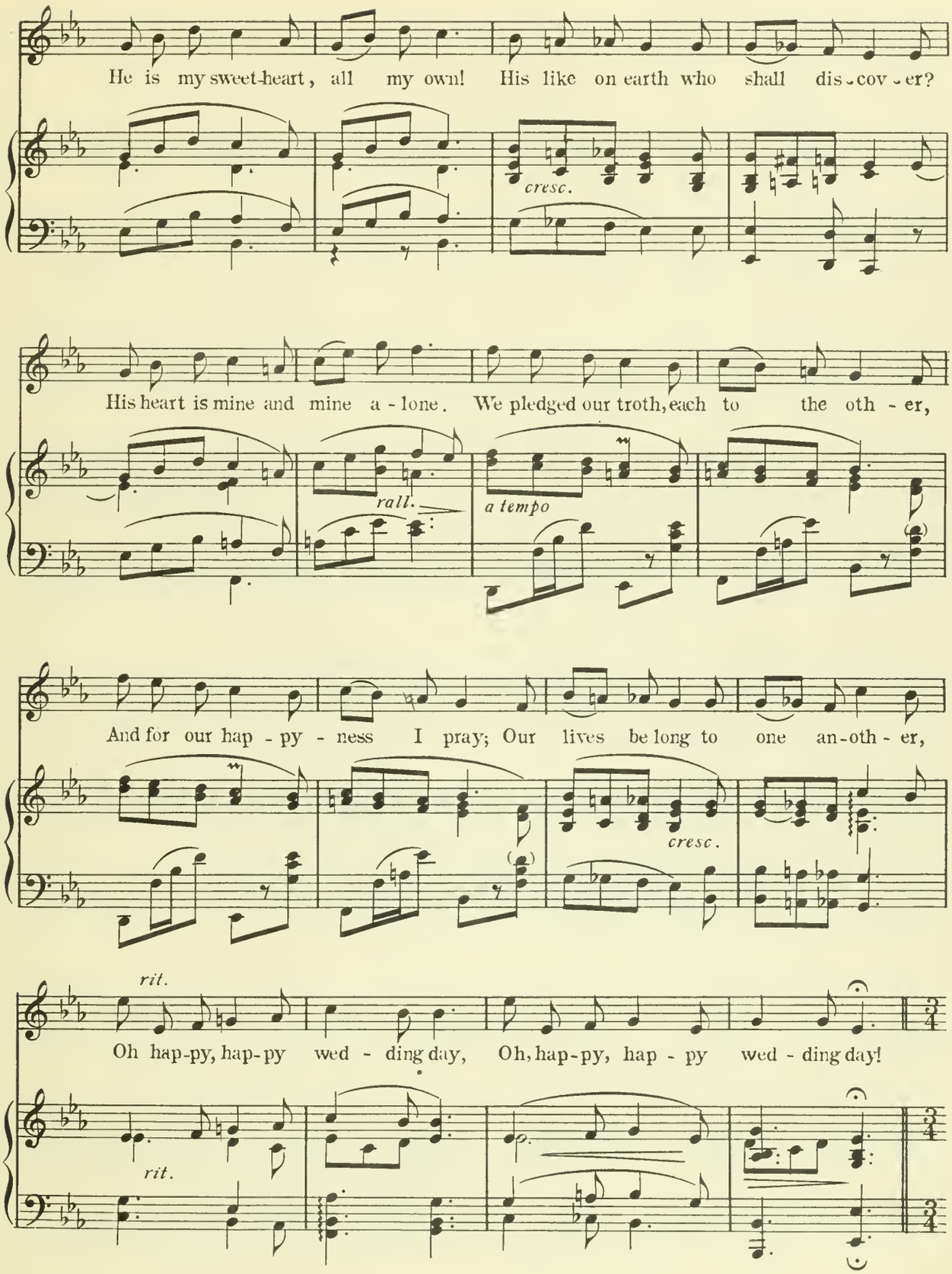
My Hero
Aria and Waltz Song
(Nadina)

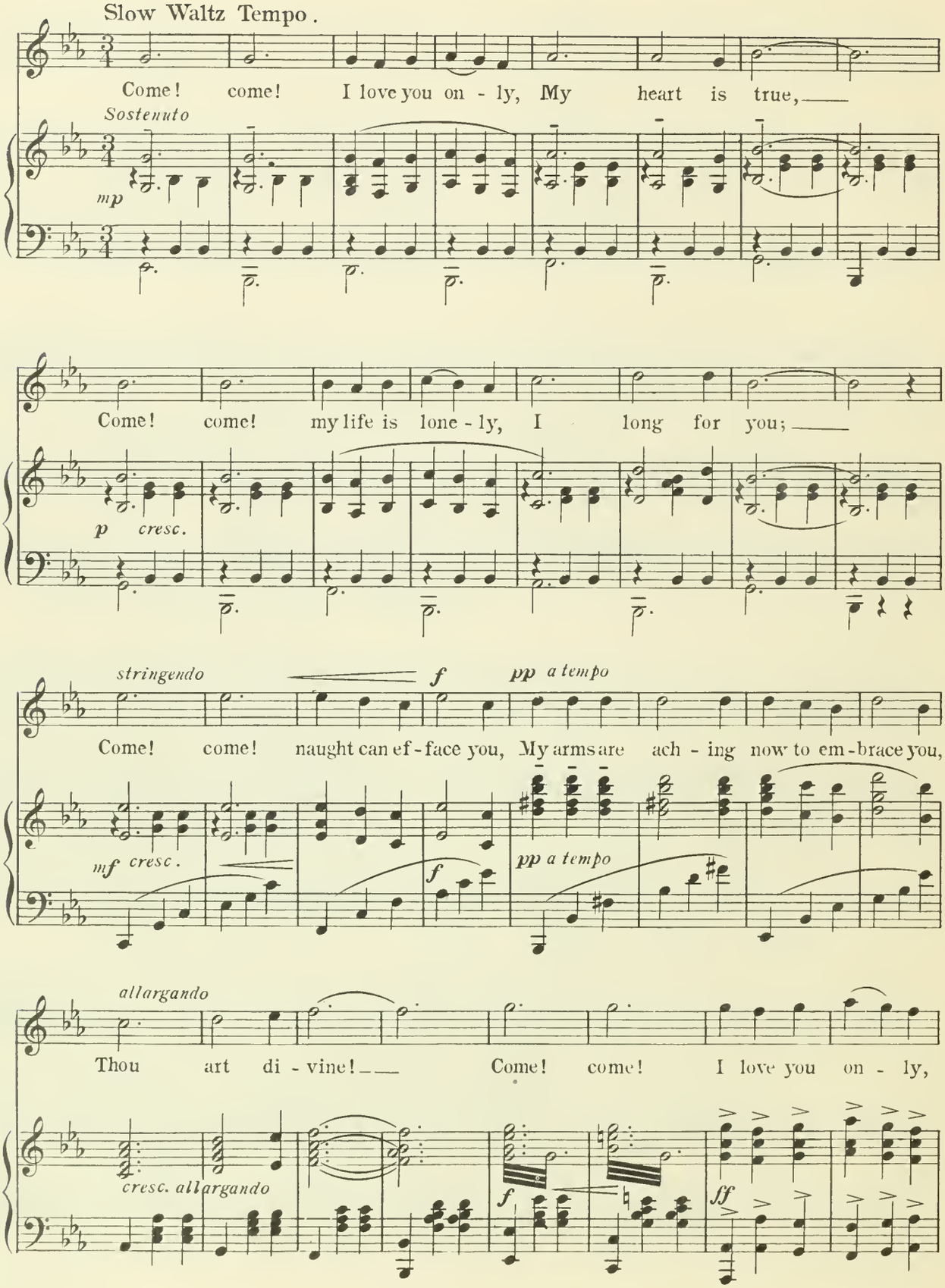
English Words by
STANISLAUS STANGE

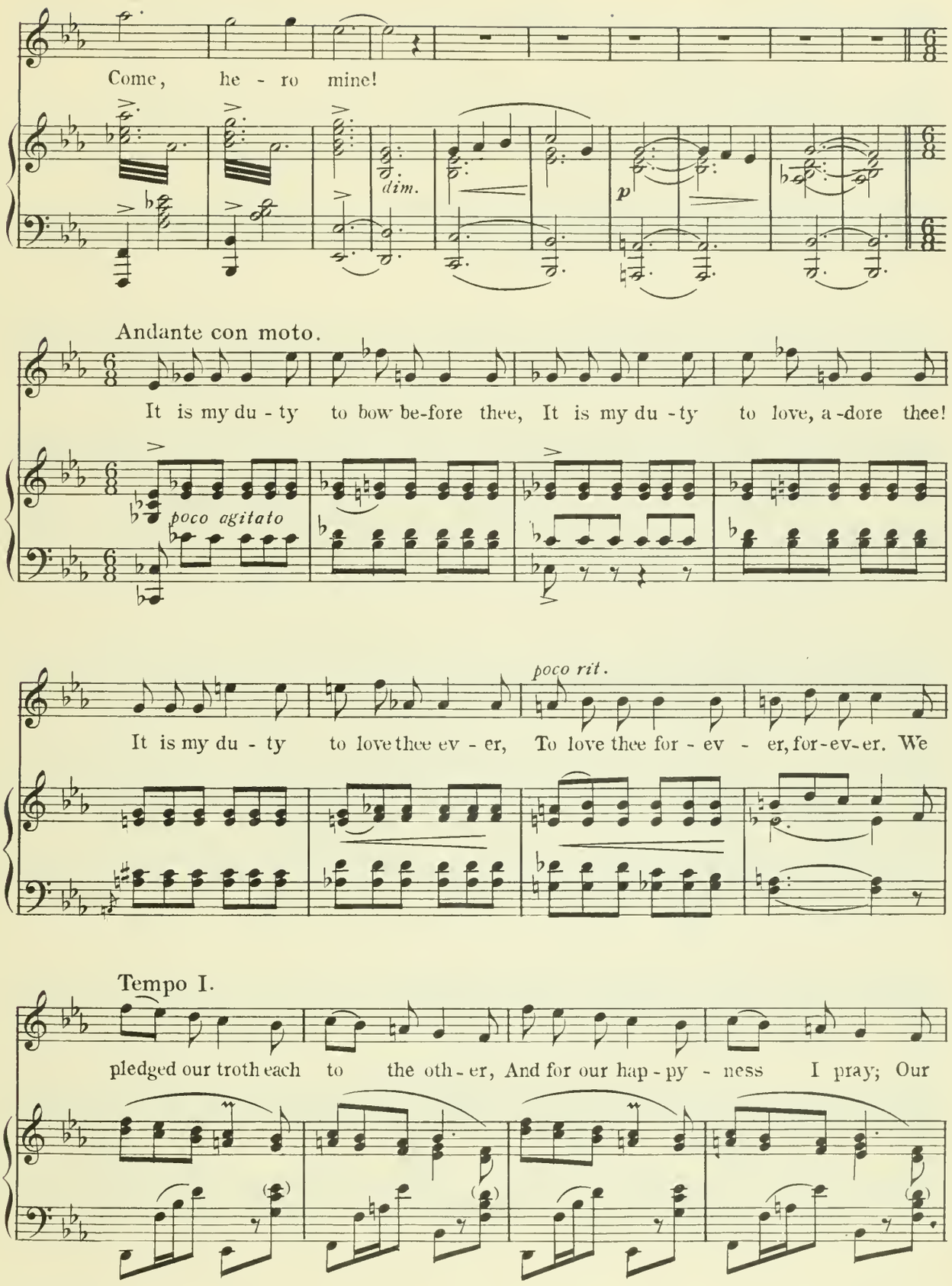
Music by
OSCAR STRAUS

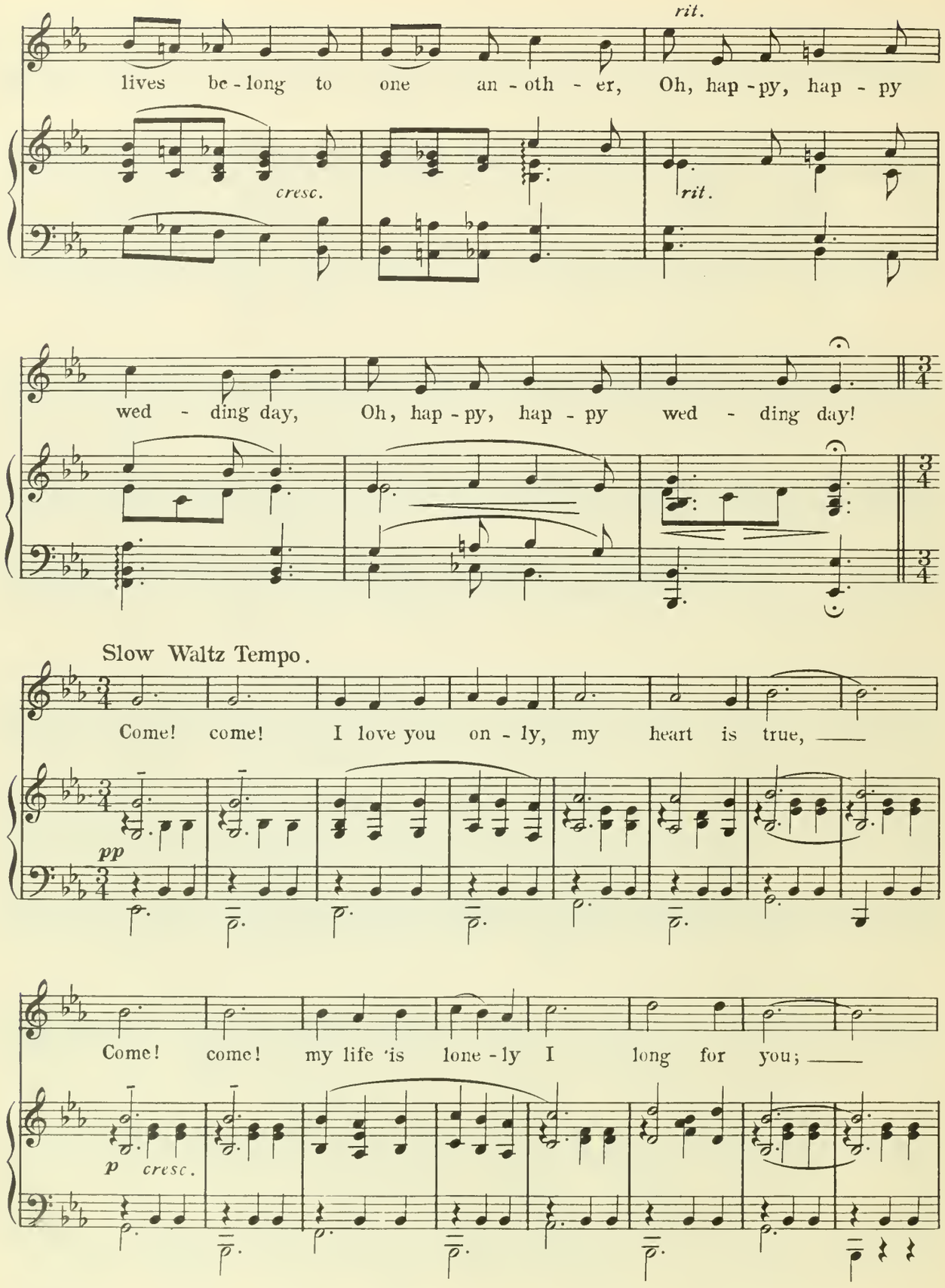


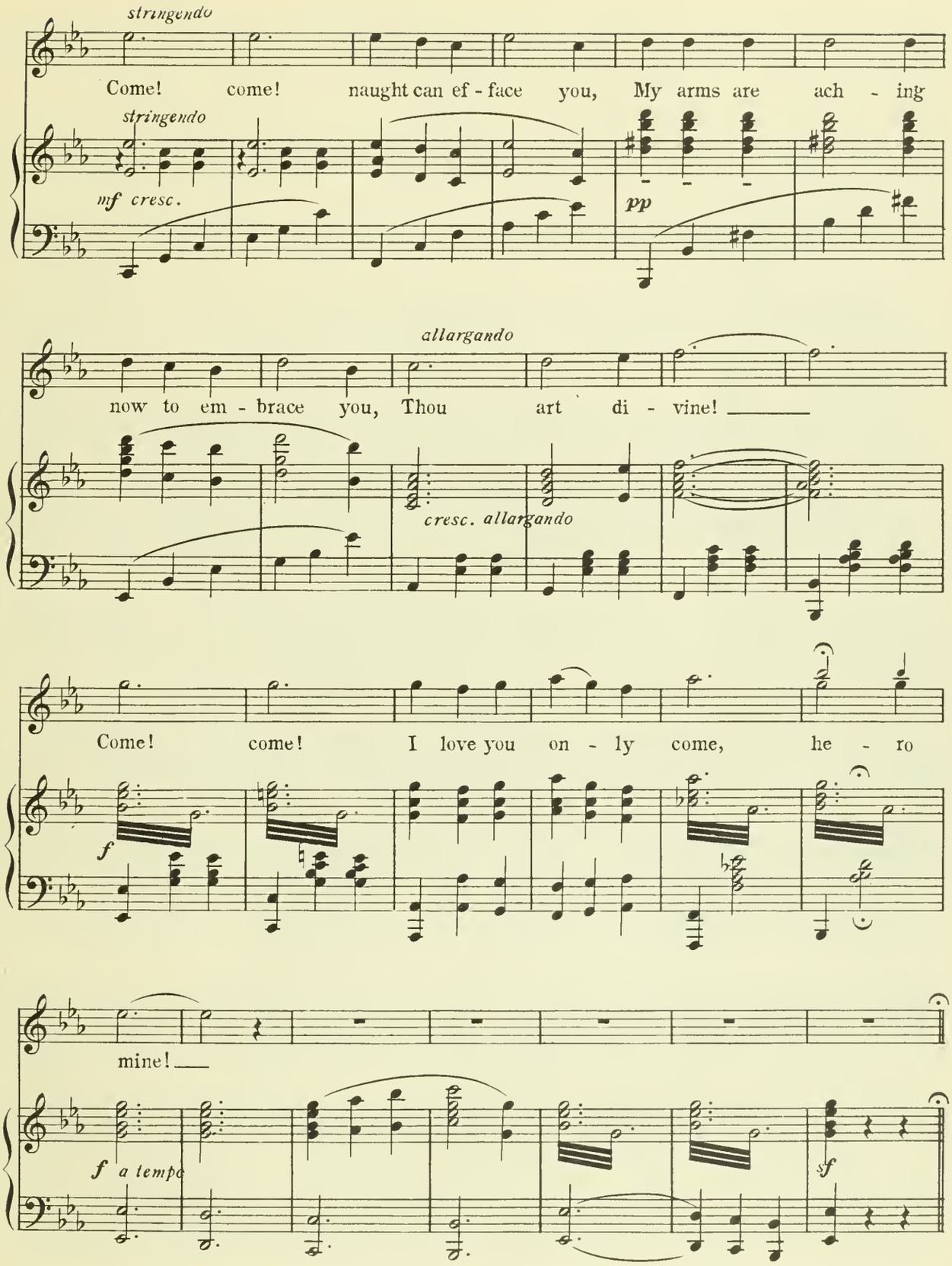

Andante
fore-head so high, the chin firm and strong, The eagle like eye, For him how I long. How
mf
p
mf
p
grace-ful his car - riage, How no - ble and free; — The
cresc.
day of our mar - riage, hap - - py be.
mf
f marcato
ff
Andante con moto
I have a true and no - ble lov - er,
p


He is my sweet-heart, all my own! His like on earth who shall dis-cov-er?
cresc.
His heart is mine and mine a-lone. We pledged our troth, each to the oth-er,
rall.
a tempo
And for our hap-py-ness I pray; Our lives be long to one an-oth-er,
cresc.
rit.
Oh hap-py, hap-py wed-ding day, Oh, hap-py, hap-py wed-ding day!
rit.


Slow Waltz Tempo.
Come! come! I love you on - ly, My heart is true,
Sostenuto
mp
Come! come! my life is lone - ly, I long for you;
p cresc.
stringendo
f
pp a tempo
Come! come! naught can ef - face you, My arms are ach - ing now to em - brace you,
mf cresc.
f
pp a tempo
allargando
Thou art di - vine! Come! come! I love you on - ly,
cresc. allargando
f
ff


Come, he - ro mine!
dim.
p
Andante con moto.
It is my du - ty to bow be-fore thee, It is my du - ty to love, a-dore thee!
poco agitato
poco rit.
It is my du - ty to love thee ev - er, To love thee for - ev - er, for-ev-er. We
Tempo I.
pledged our troth each to the oth - er, And for our hap - py - ness I pray; Our


rit.
lives be-long to one an-oth-er, Oh, hap-py, hap-py
cresc.
rit.
wed-ding day, Oh, hap-py, hap-py wed-ding day!
Slow Waltz Tempo.
Come! come! I love you on-ly, my heart is true,
pp
Come! come! my life is lone-ly I long for you;
p cresc.


stringendo
Come! come! naught can ef - face you, My arms are ach - ing
stringendo
mf cresc.
pp
allargando
now to em - brace you, Thou art di - vine!
cresc. allargando
Come! come! I love you on - ly come, he - ro
f
mine!
f a tempo
sf

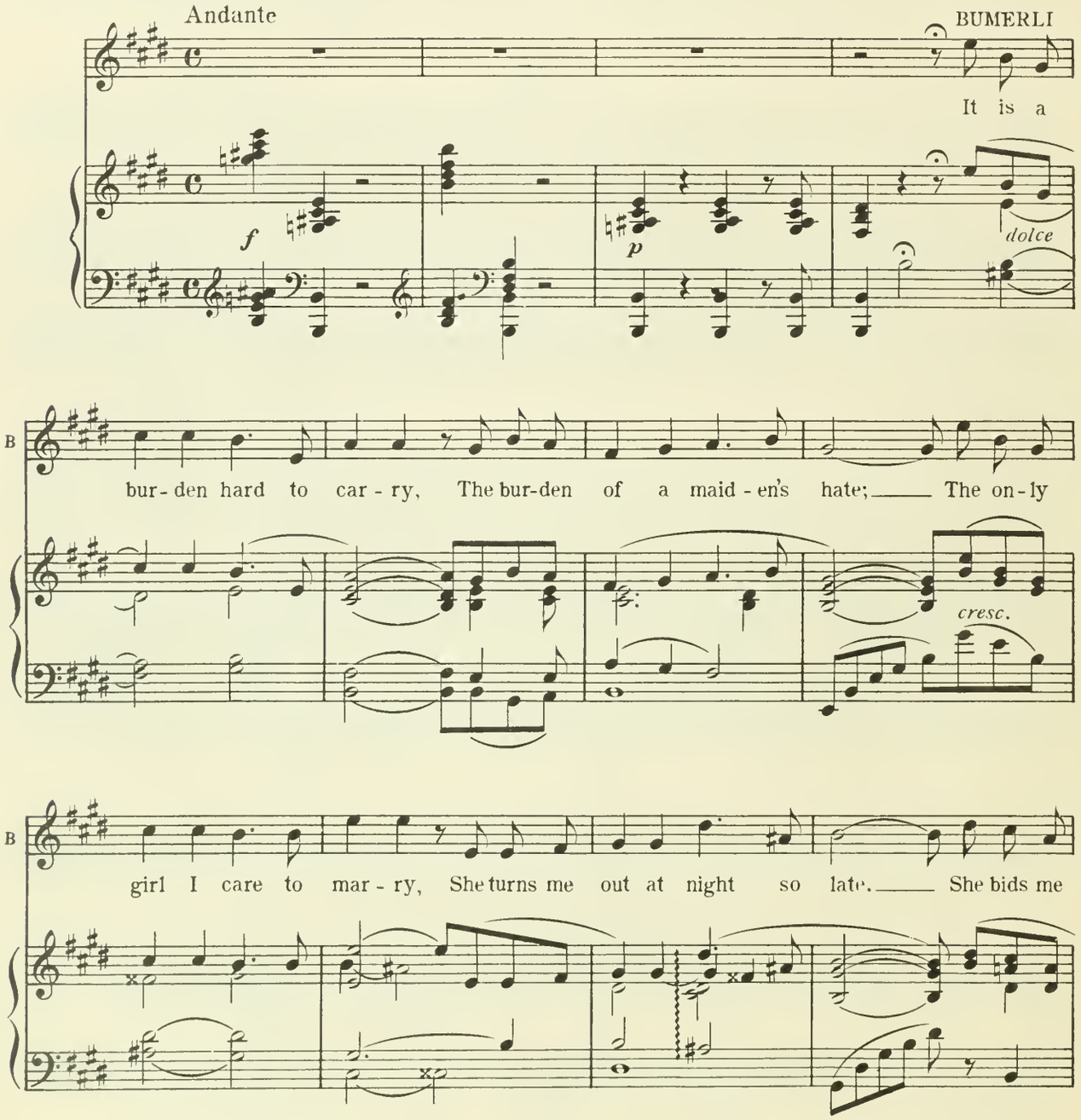
Nº 3
The Chocolate Soldier

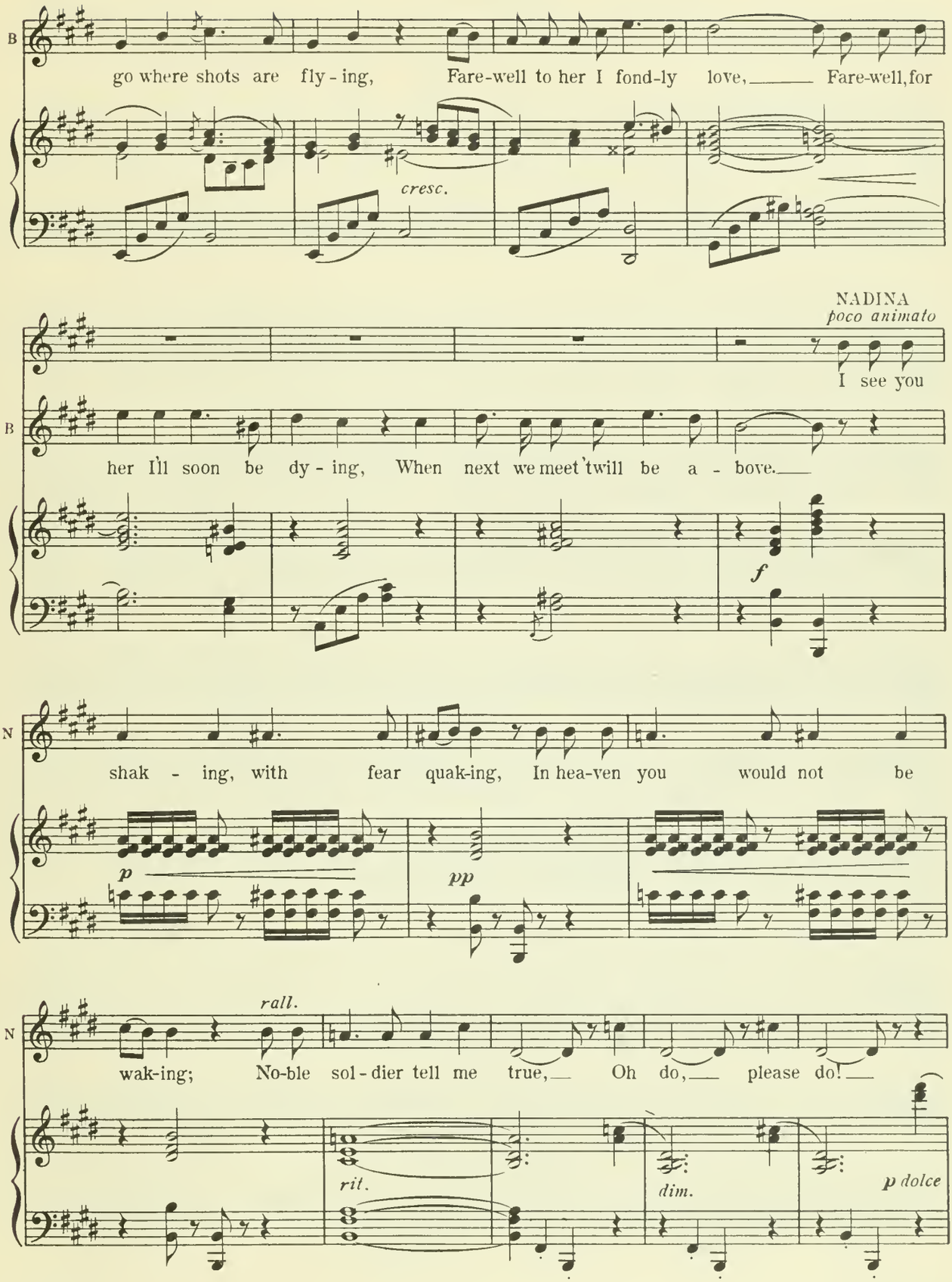
Sympathy

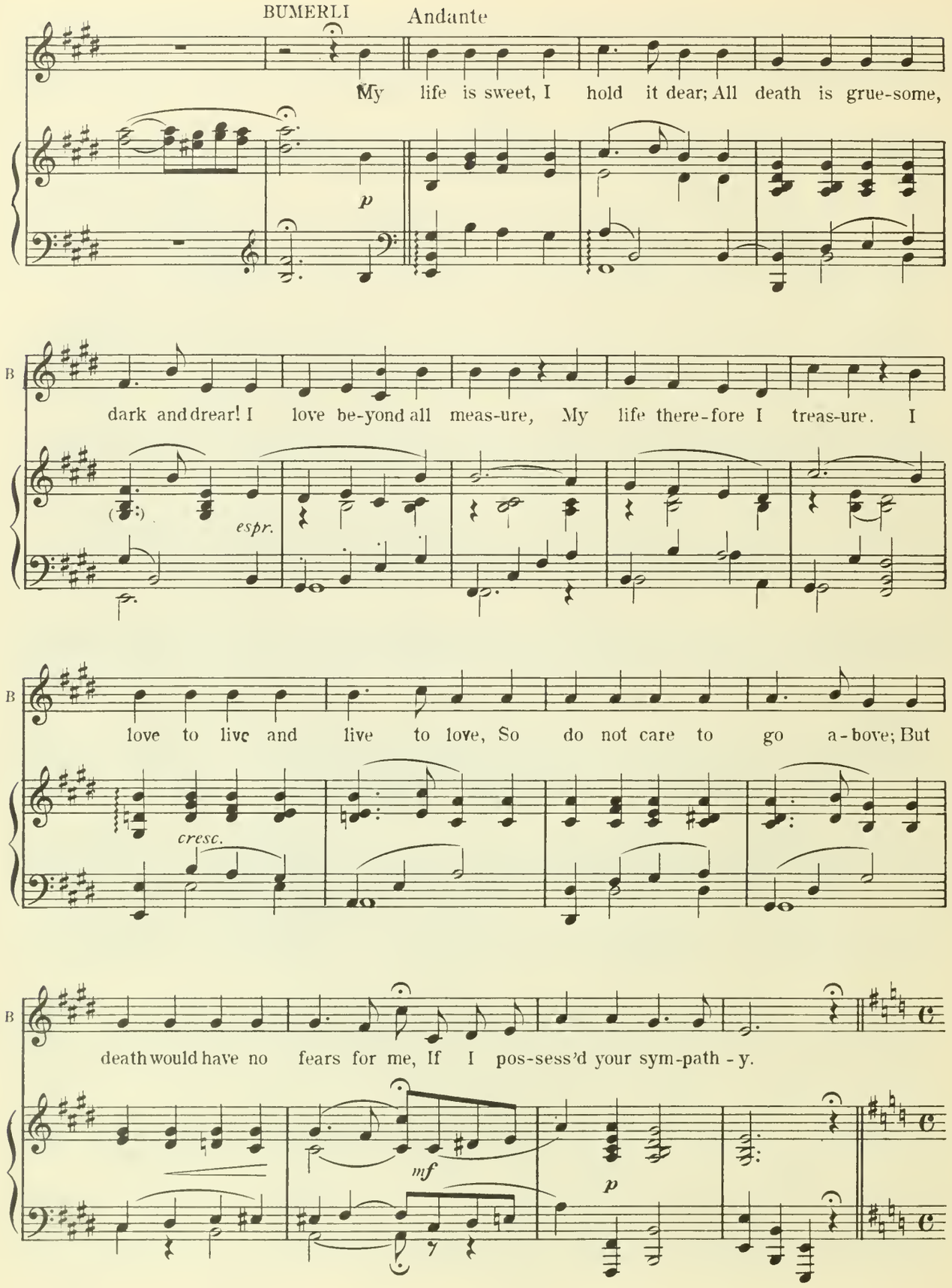
Duet
(Nadina and Bumerli)

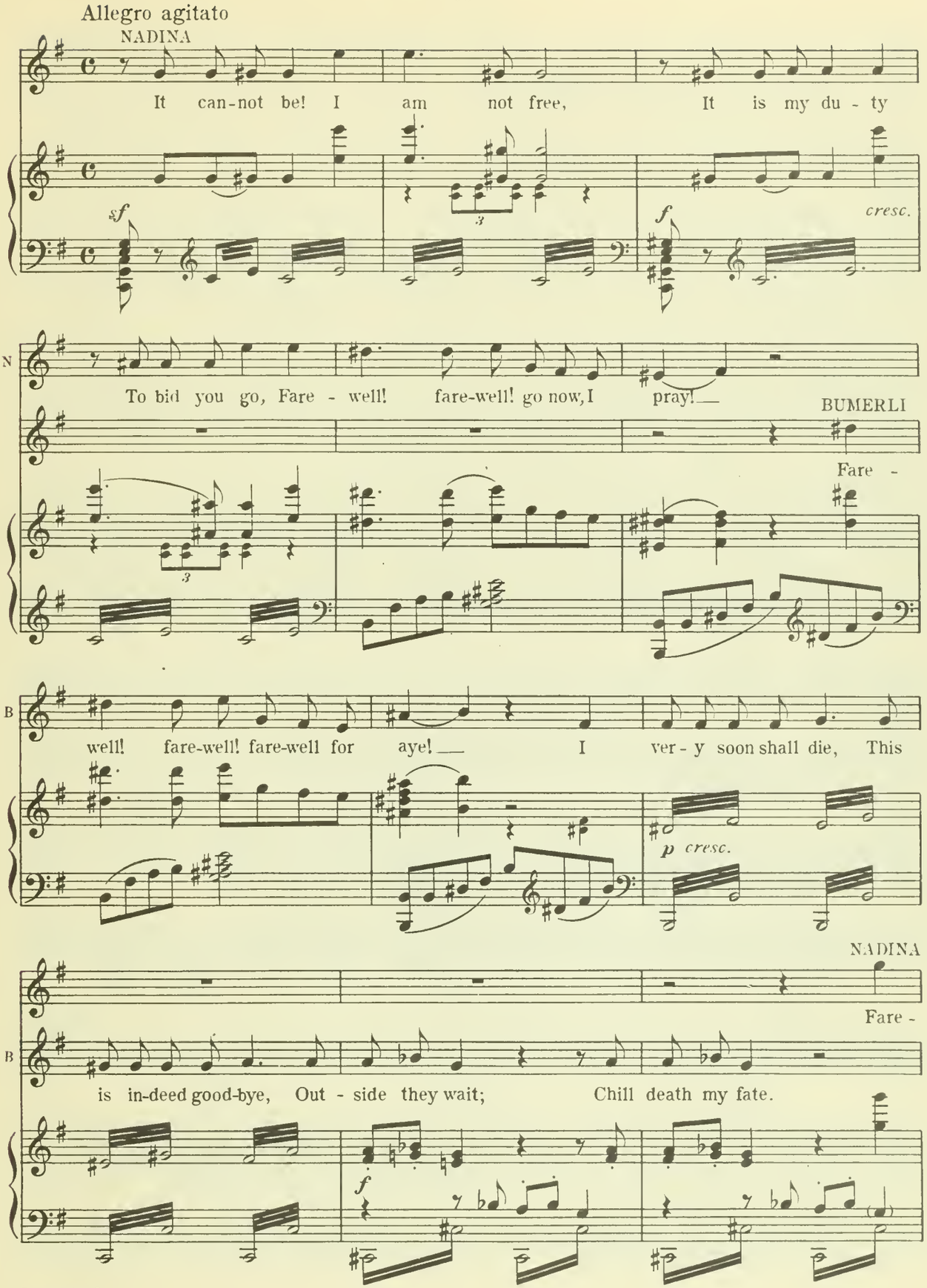
English words by
STANISLAUS STANGE

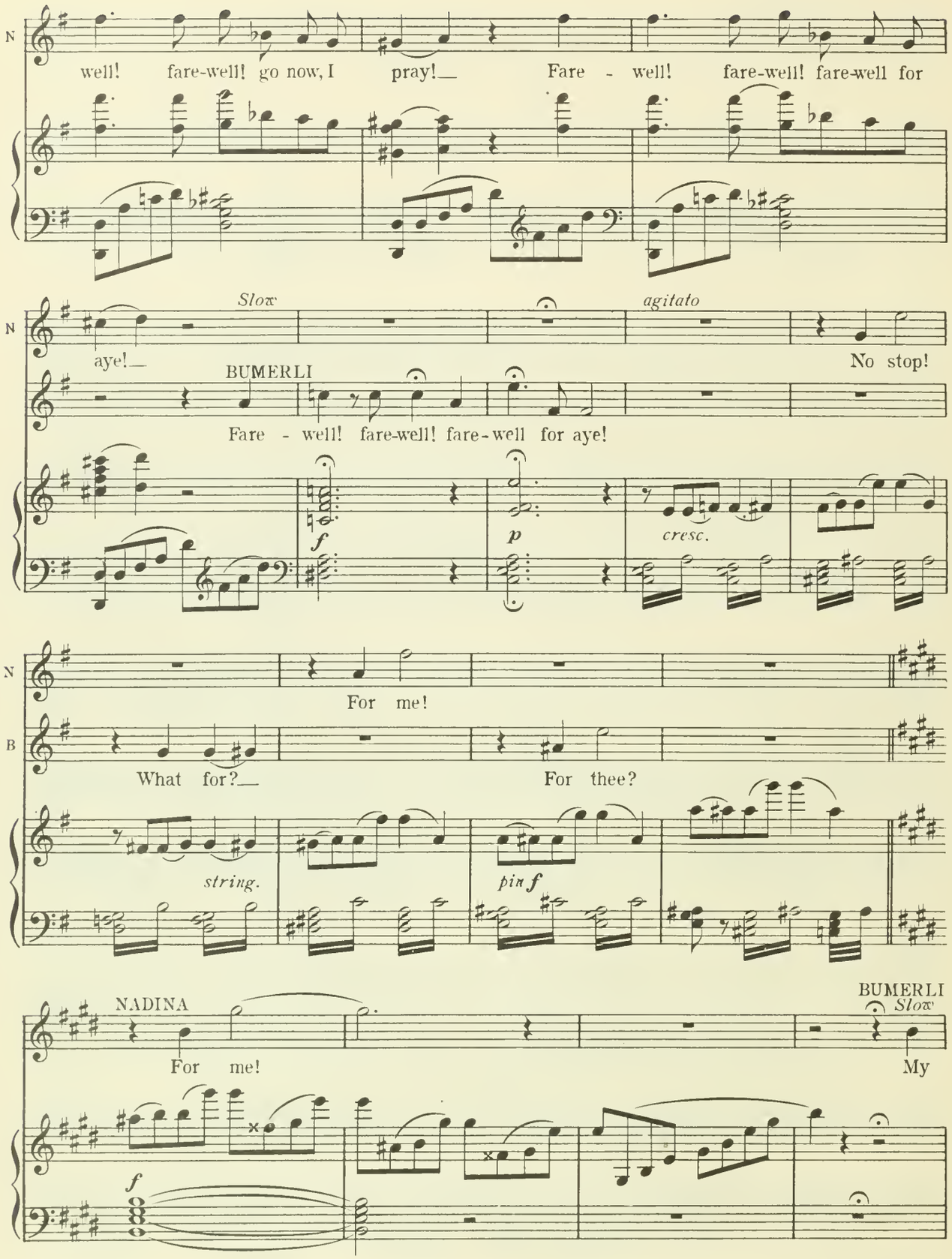
Music by
OSCAR STRAUS

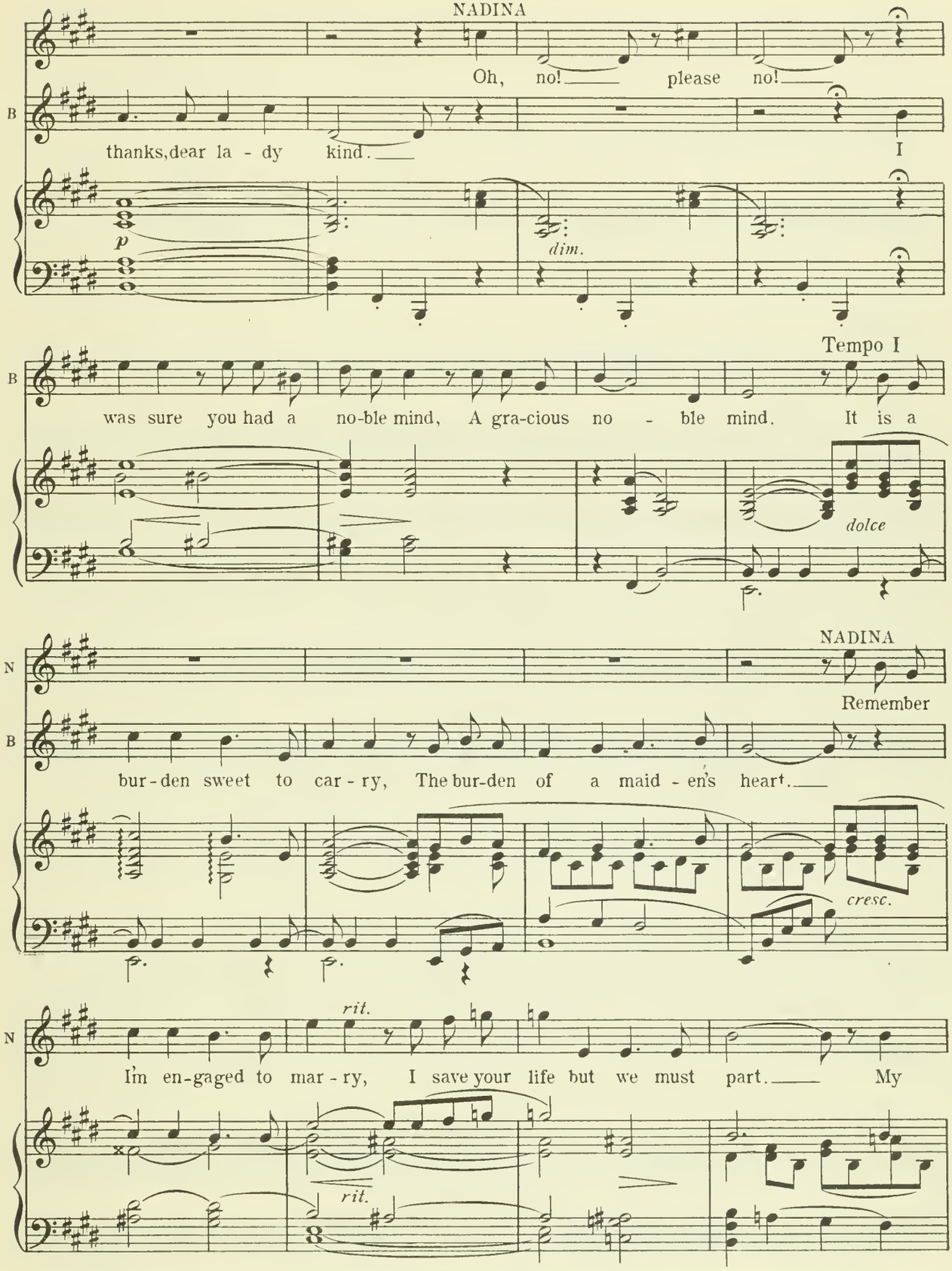


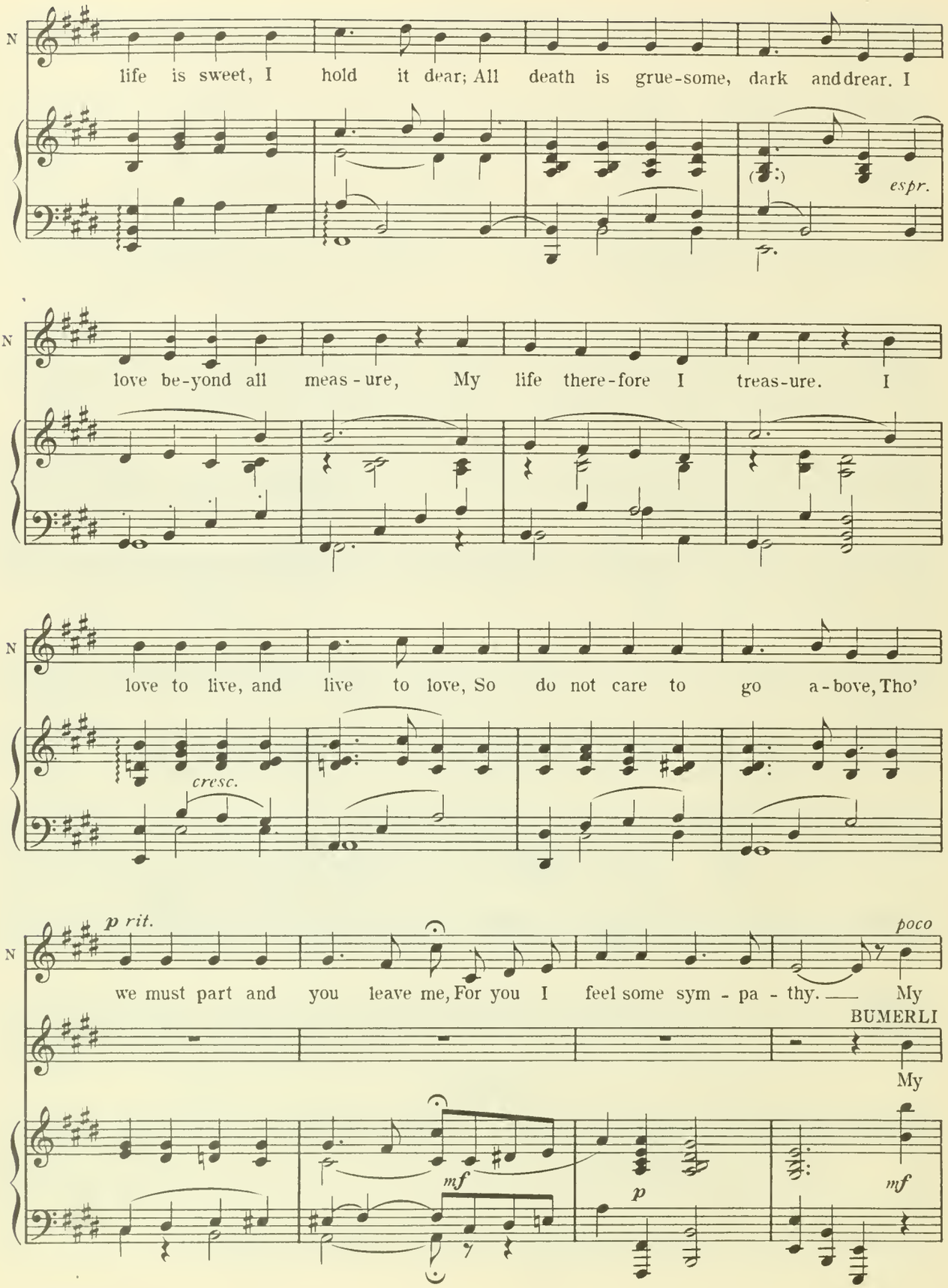

B
go where shots are fly - ing, Fare-well to her I fond-ly love, Fare-well, for
cresc.
NADINA
poco animato
I see you
B
her I'll soon be dy - ing, When next we meet 'twill be a - bove.
f
N
shak - ing, with fear quak-ing, In hea-ven you would not be
p
pp
N
rall.
wak-ing; No-ble sol - dier tell me true, Oh do, please do!
rit.
dim.
p dolce

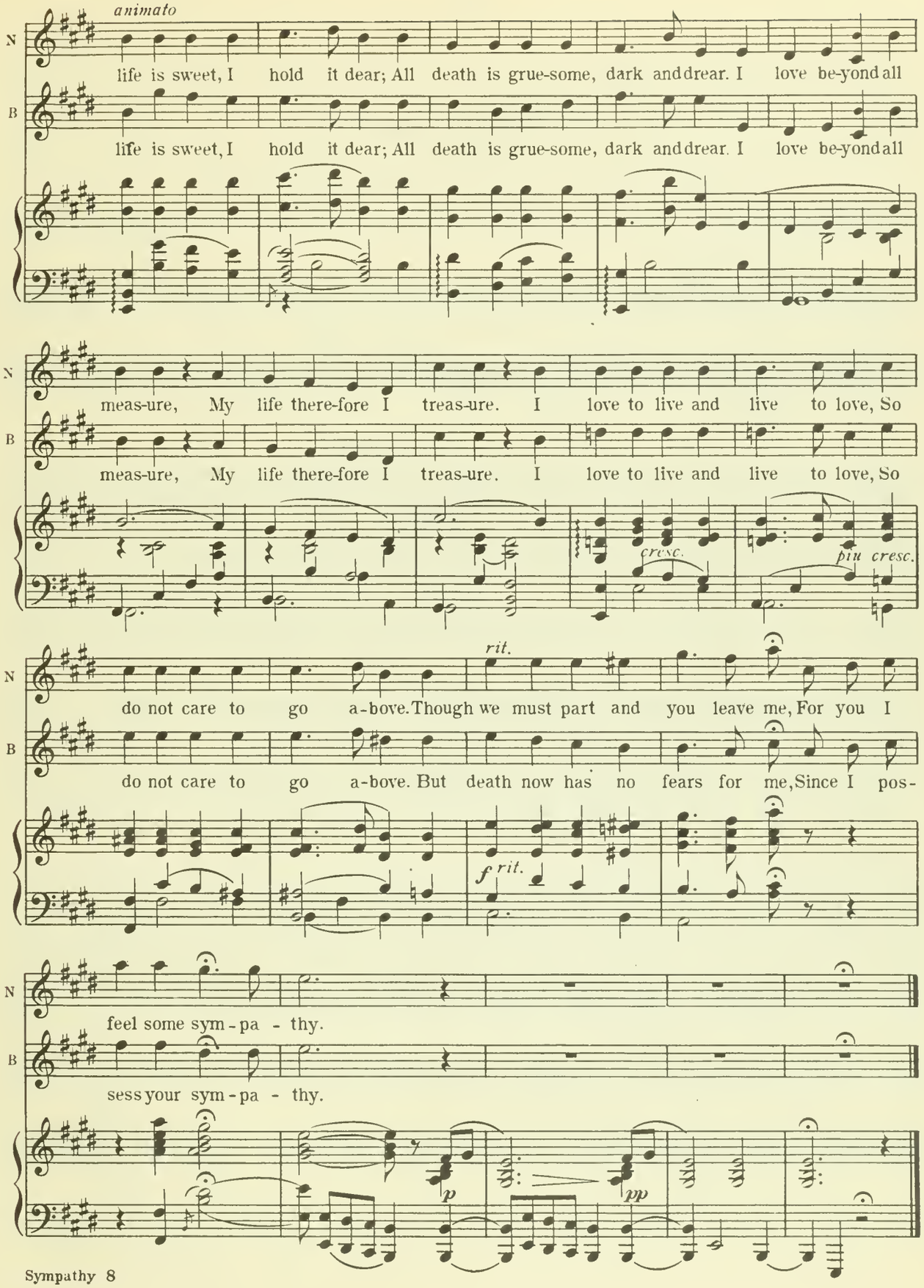

BUMERLI
Andante
My life is sweet, I hold it dear; All death is grue-some,
p
dark and drear! I love be-yond all meas-ure, My life there-fore I treas-ure. I
espr.
love to live and live to love, So do not care to go a-bove; But
cresc.
death would have no fears for me, If I pos-sess'd your sym-path-y.
mf
p


Allegro agitato
NADINA
It can-not be! I am not free, It is my du - ty
sf
f
cresc.
To bid you go, Fare - well! fare-well! go now, I pray!
BUMERLI
Fare -
well! fare-well! fare-well for aye! I ver - y soon shall die, This
p cresc.
NADINA
Fare -
is in-deed good-bye, Out - side they wait; Chill death my fate.
f


N
well! fare-well! go now, I pray!— Fare - well! fare-well! fare-well for
Slow
agitato
aye!—
No stop!
BUMERLI
Fare - well! fare-well! fare-well for aye!
f
p
cresc.
N
For me!
B
What for?—
For thee?
string.
pin f
NADINA
BUMERLI
Slow
For me!
My
f


NADINA
Oh, no! please no!
B
thanks, dear la - dy kind. I
p
dim.
Tempo I
B
was sure you had a no-ble mind, A gra-cious no - ble mind. It is a
dolce
NADINA
N
Remember
B
bur-den sweet to car - ry, The bur-den of a maid - en's heart.
cresc.
rit.
N
I'm en-gaged to mar - ry, I save your life but we must part. My
rit.


N
life is sweet, I hold it dear; All death is grue-some, dark and drear. I
esp.
N
love be-yond all meas-ure, My life there-fore I treas-ure. I
N
love to live, and live to love, So do not care to go a-bove, Tho'
cresc.
N
p rit.
we must part and you leave me, For you I feel some sym-pa-thy. — My
poco
BUMERLI
My
mf
p
mf


animato
N
B
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love be-yond all
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love be-yond all
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So
cresc.
più cresc.
rit.
do not care to go a-bove. Though we must part and you leave me, For you I
do not care to go a-bove. But death now has no fears for me, Since I pos-
f rit.
feel some sym-pa - thy.
sess your sym-pa - thy.
p
pp

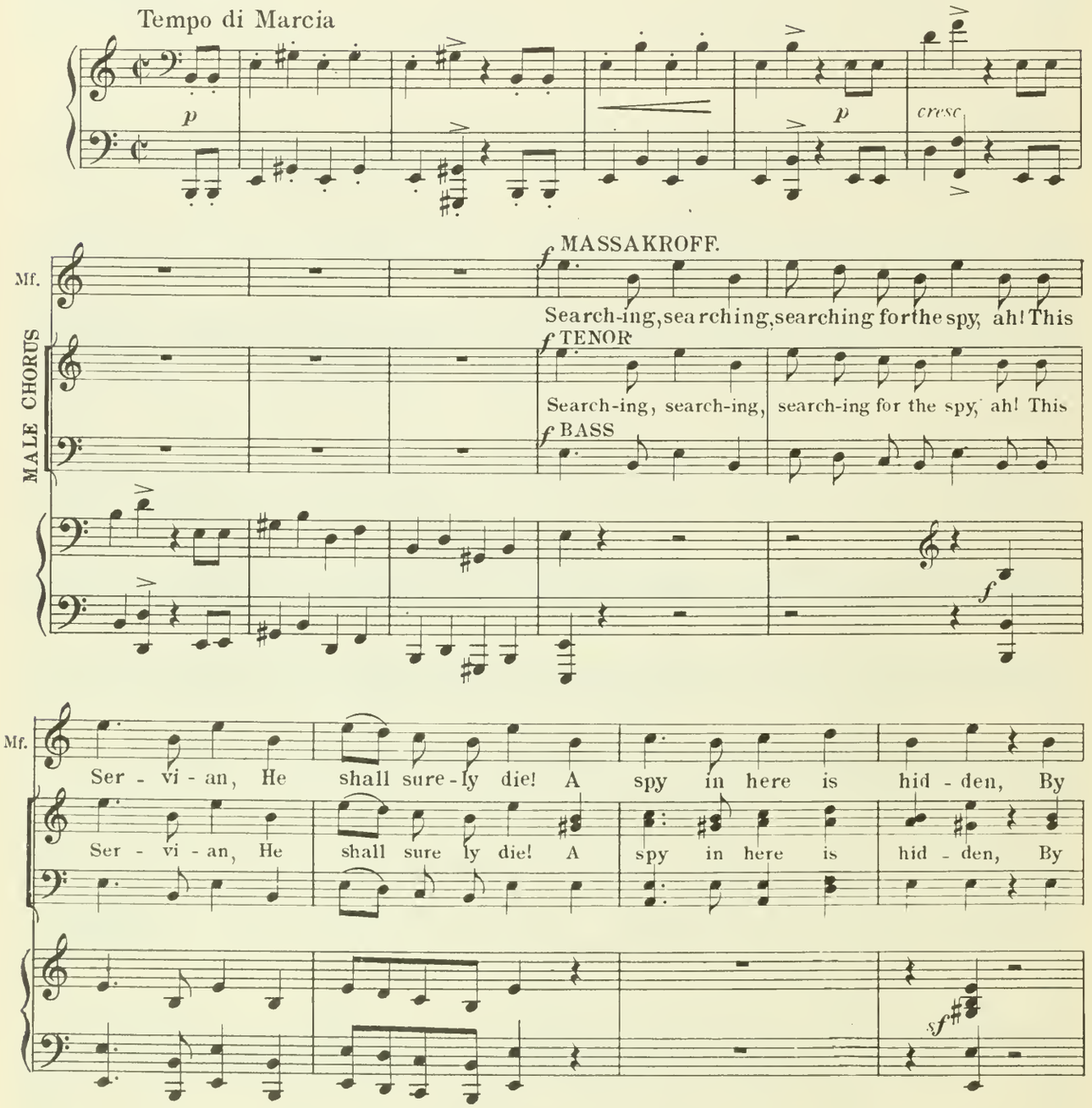
Nº 4 "Seek the Spy"

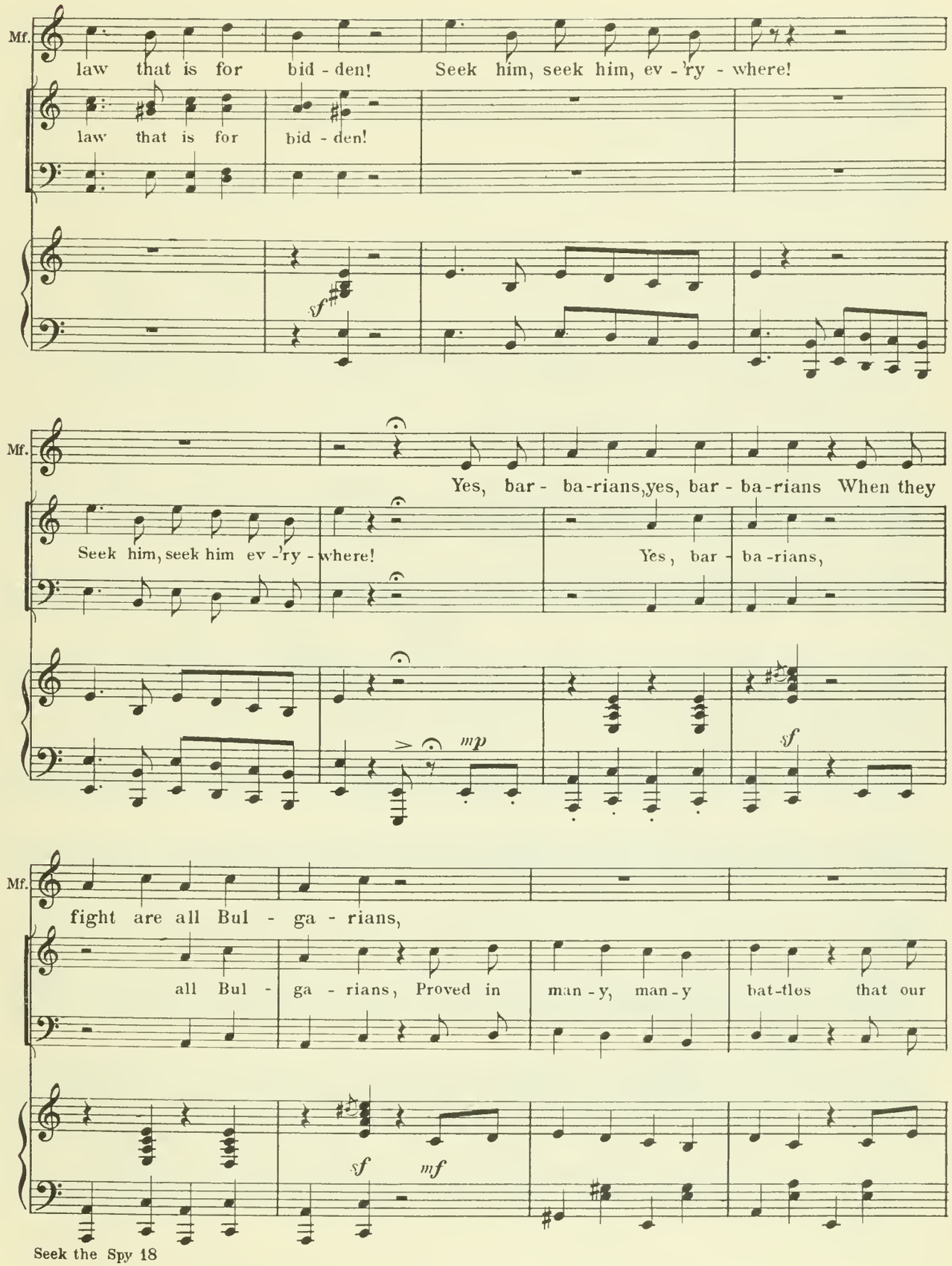
Ensemble

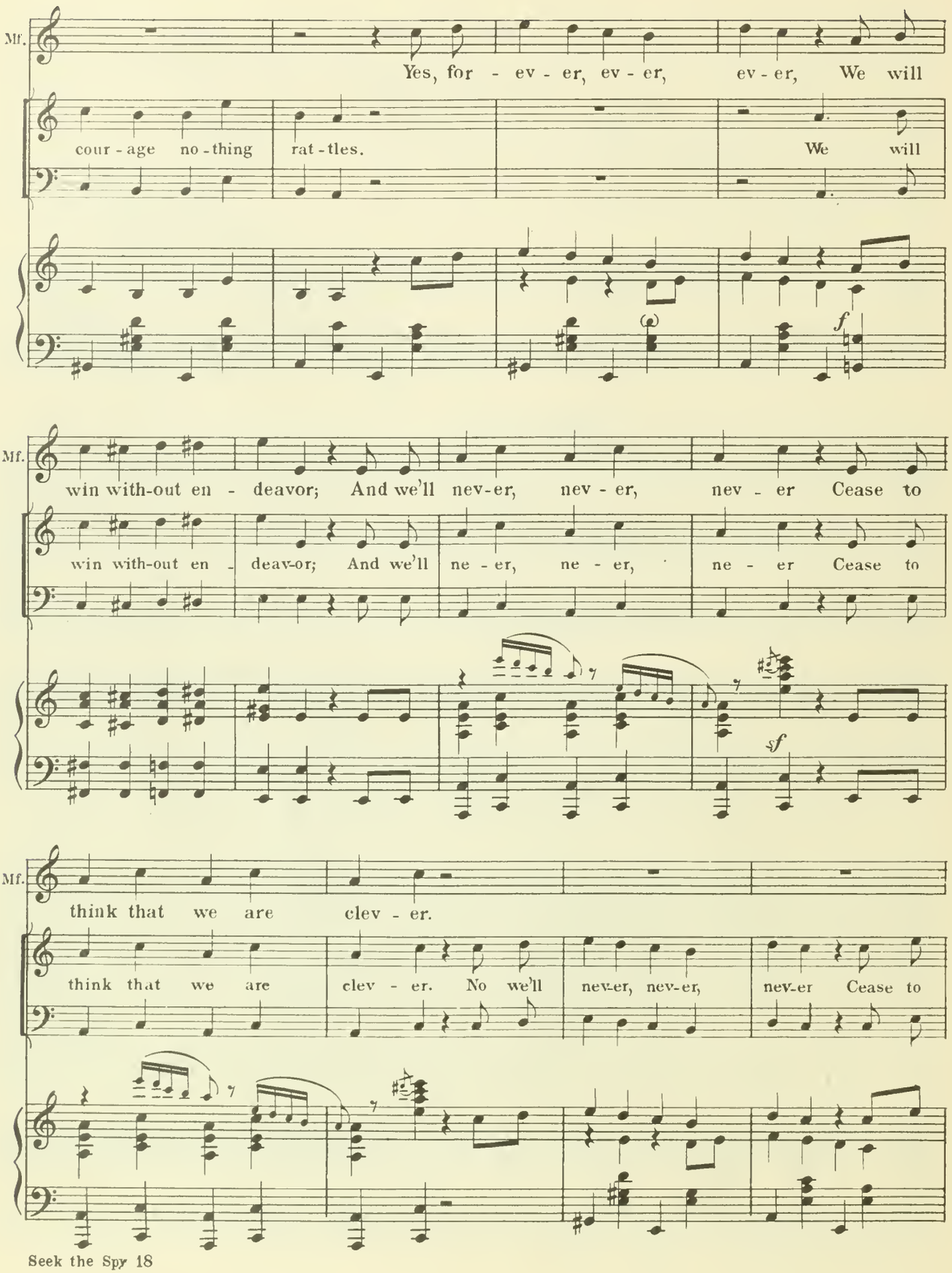
(Nadina, Mascha, Aurelia, Bumerli, Massakroff, & Soldiers)

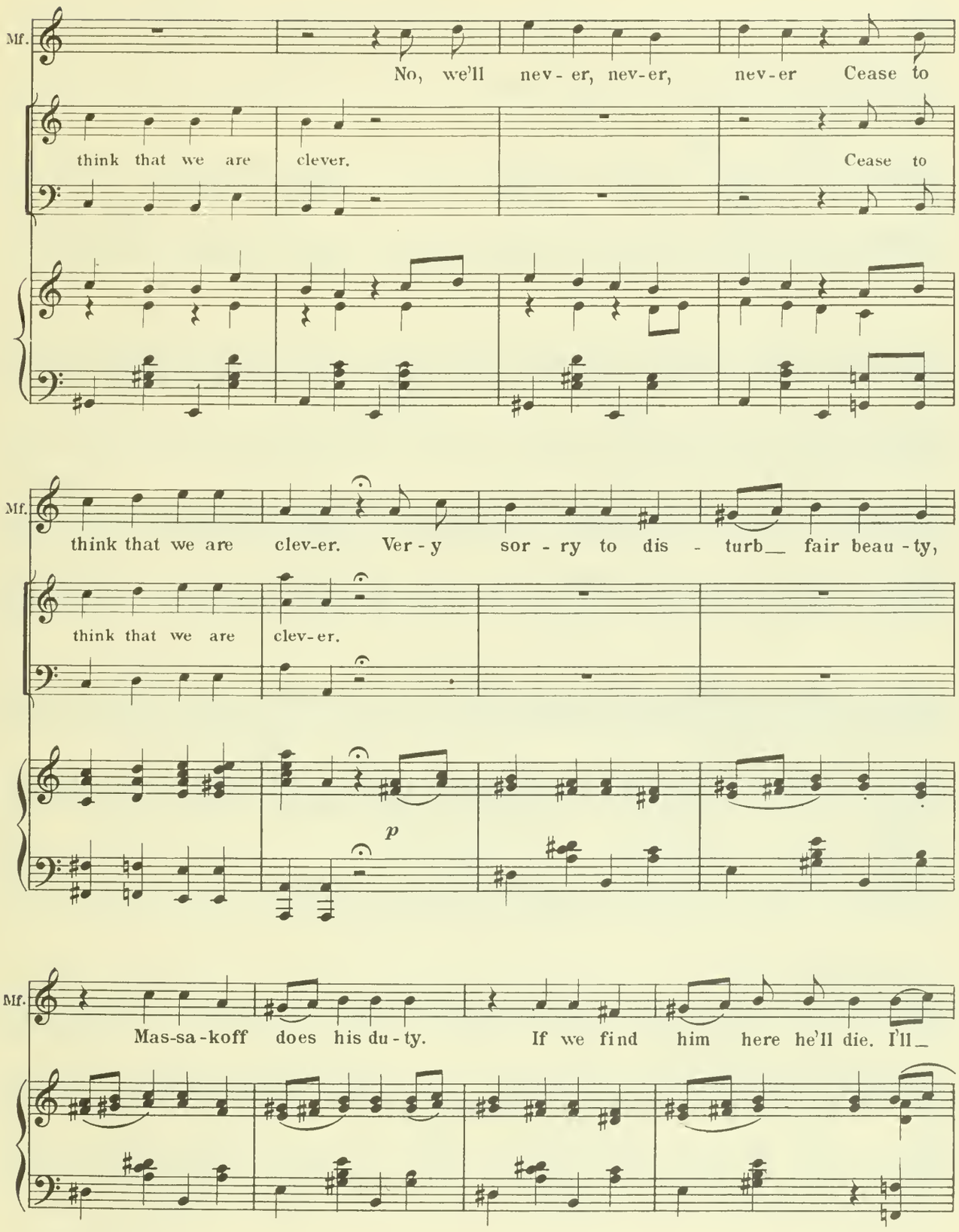
English Words by
STANISLAUS STANGE

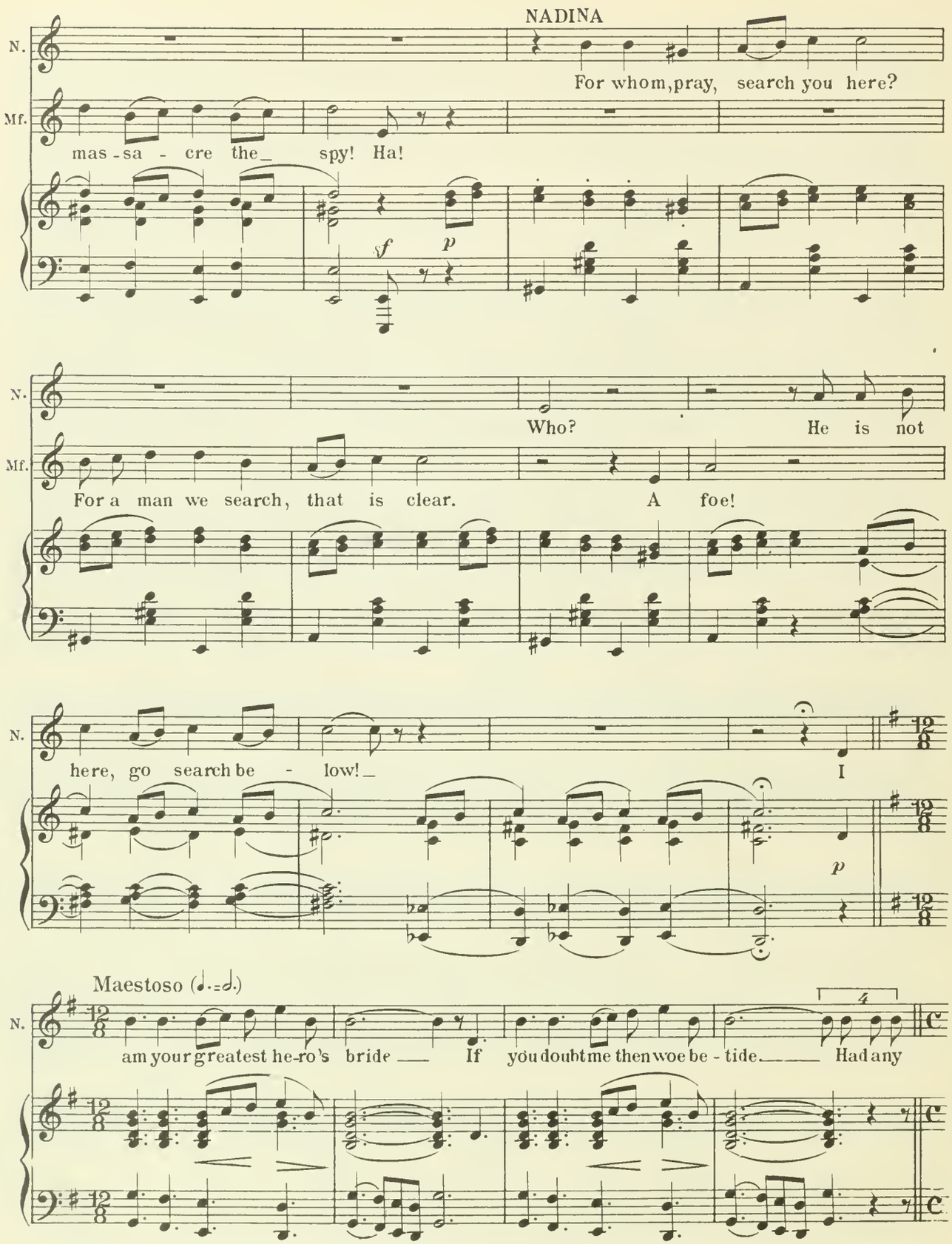
Music by
OSCAR STRAUS

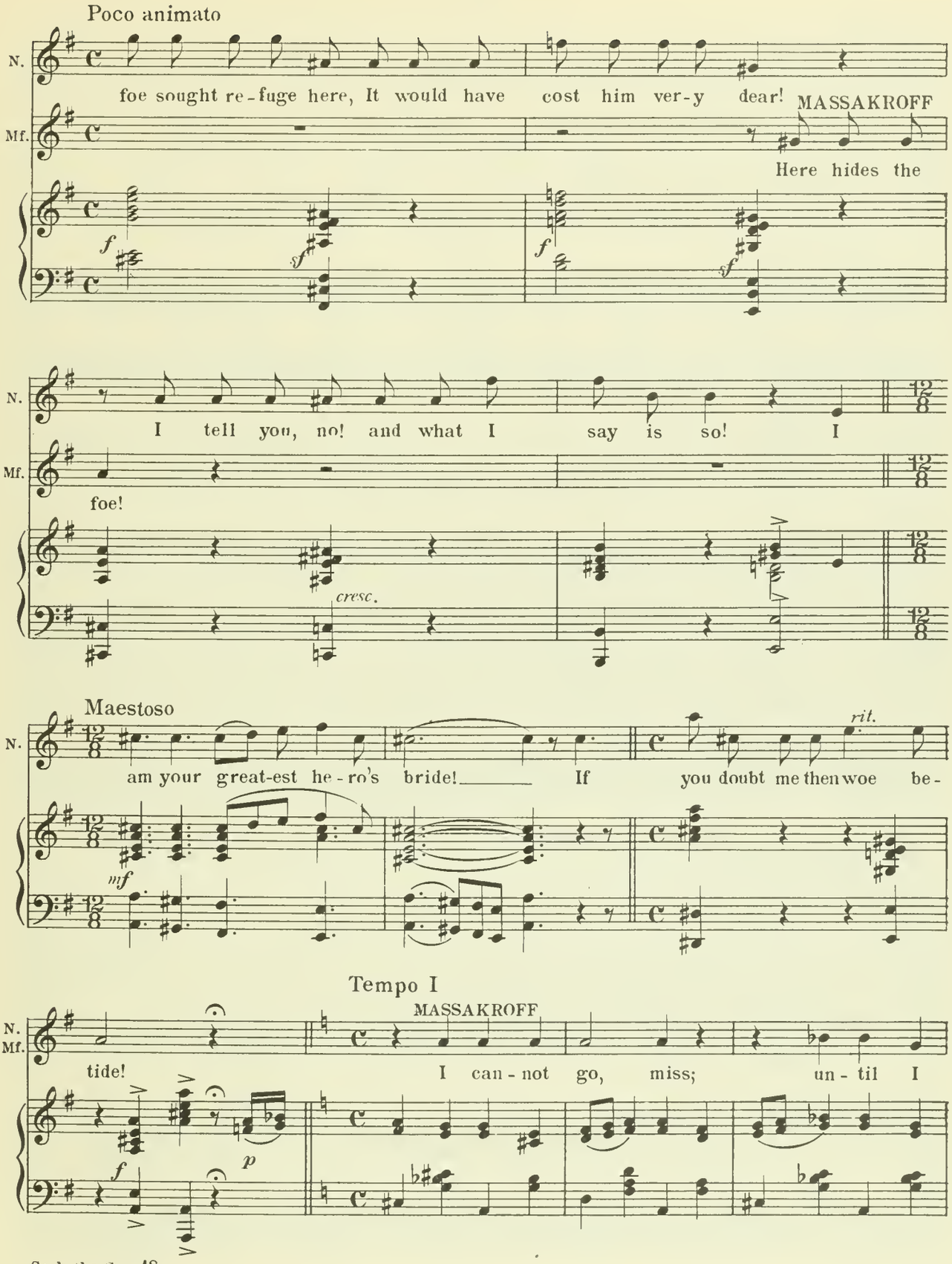


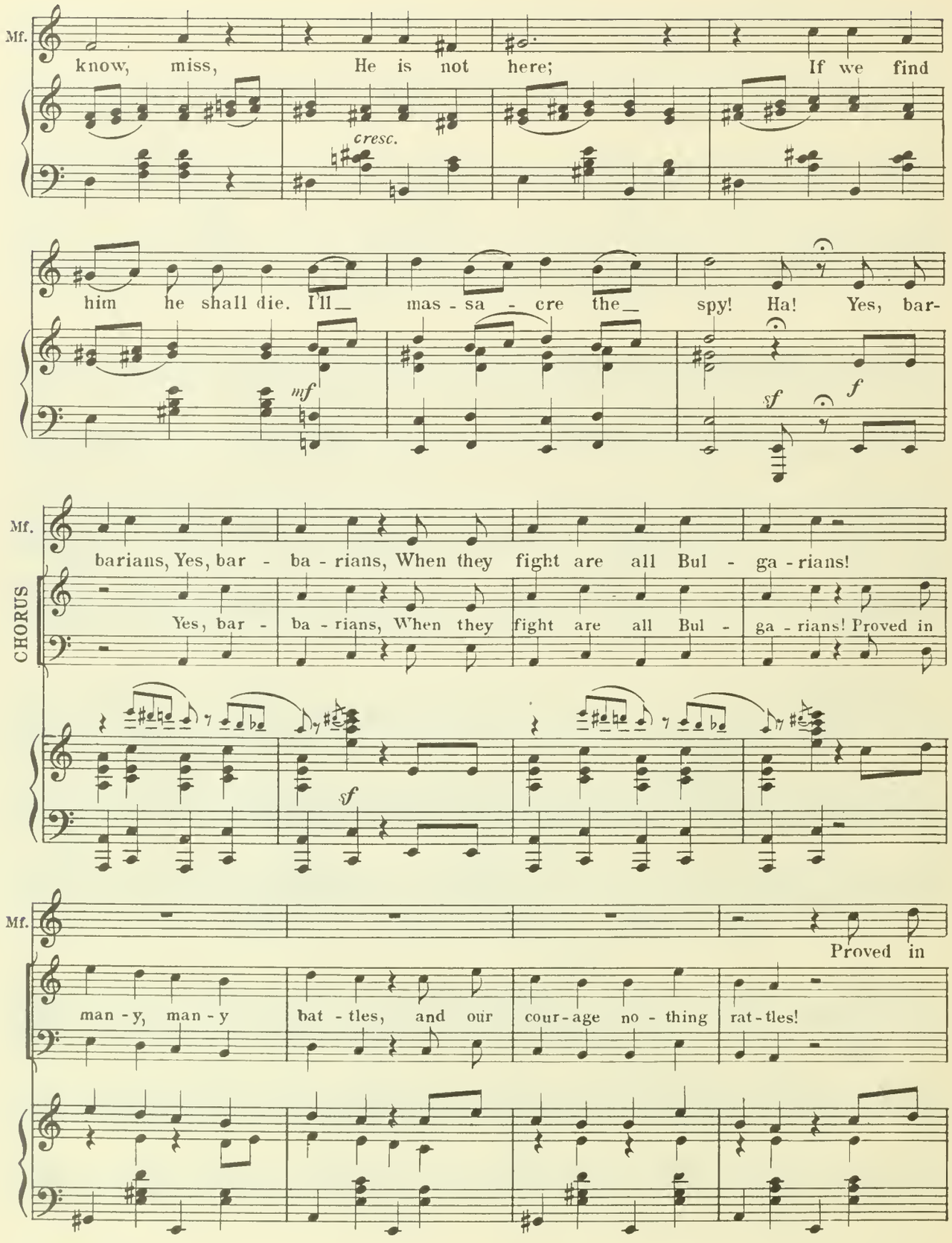

Mf.
law that is for bid - den! Seek him, seek him, ev - 'ry - where!
law that is for bid - den!
sf
Mf.
Yes, bar - ba-rians, yes, bar - ba-rians When they
Seek him, seek him ev - 'ry - where!
Yes, bar - ba-rians,
mp
sf
Mf.
fight are all Bul - ga - rians,
all Bul - ga - rians, Proved in man - y, man - y bat-tles that our
sf
mf


Mf.
Yes, for - ev - er, ev - er, ev - er, We will
cour - age no - thing rat - tles. We will
f
Mf.
win with-out en - deavor; And we'll nev-er, nev - er, nev - er Cease to
win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to
sf
Mf.
think that we are clev - er.
think that we are clev - er. No we'll nev-er, nev-er, nev-er Cease to

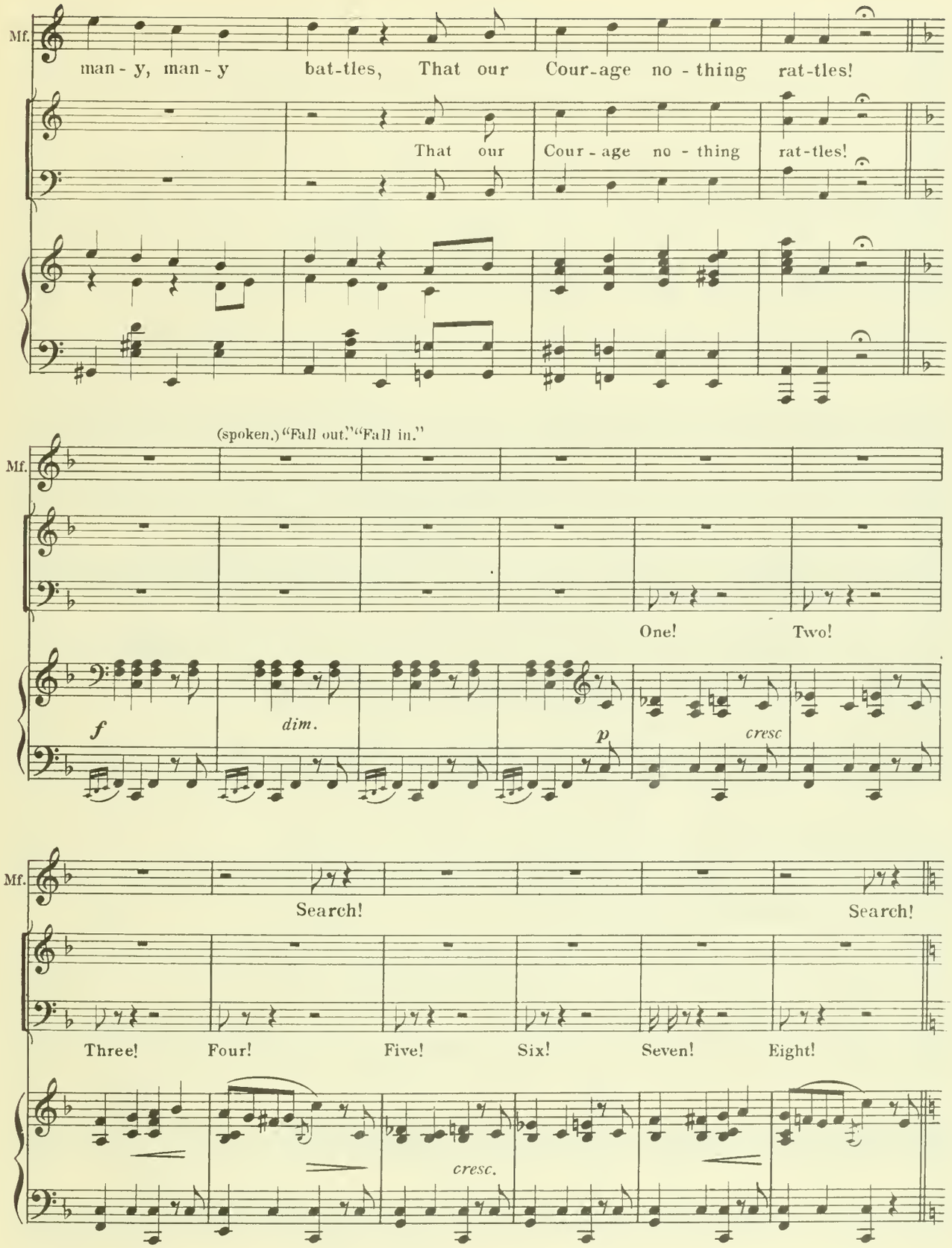

Mf.
No, we'll nev - er, nev-er, nev-er Cease to
think that we are clever. Cease to
Mf.
think that we are clev-er. Ver - y sor - ry to dis - turb fair beau - ty,
think that we are clev-er.
p
Mf.
Mas-sa-koff does his du - ty. If we find him here he'll die. I'll

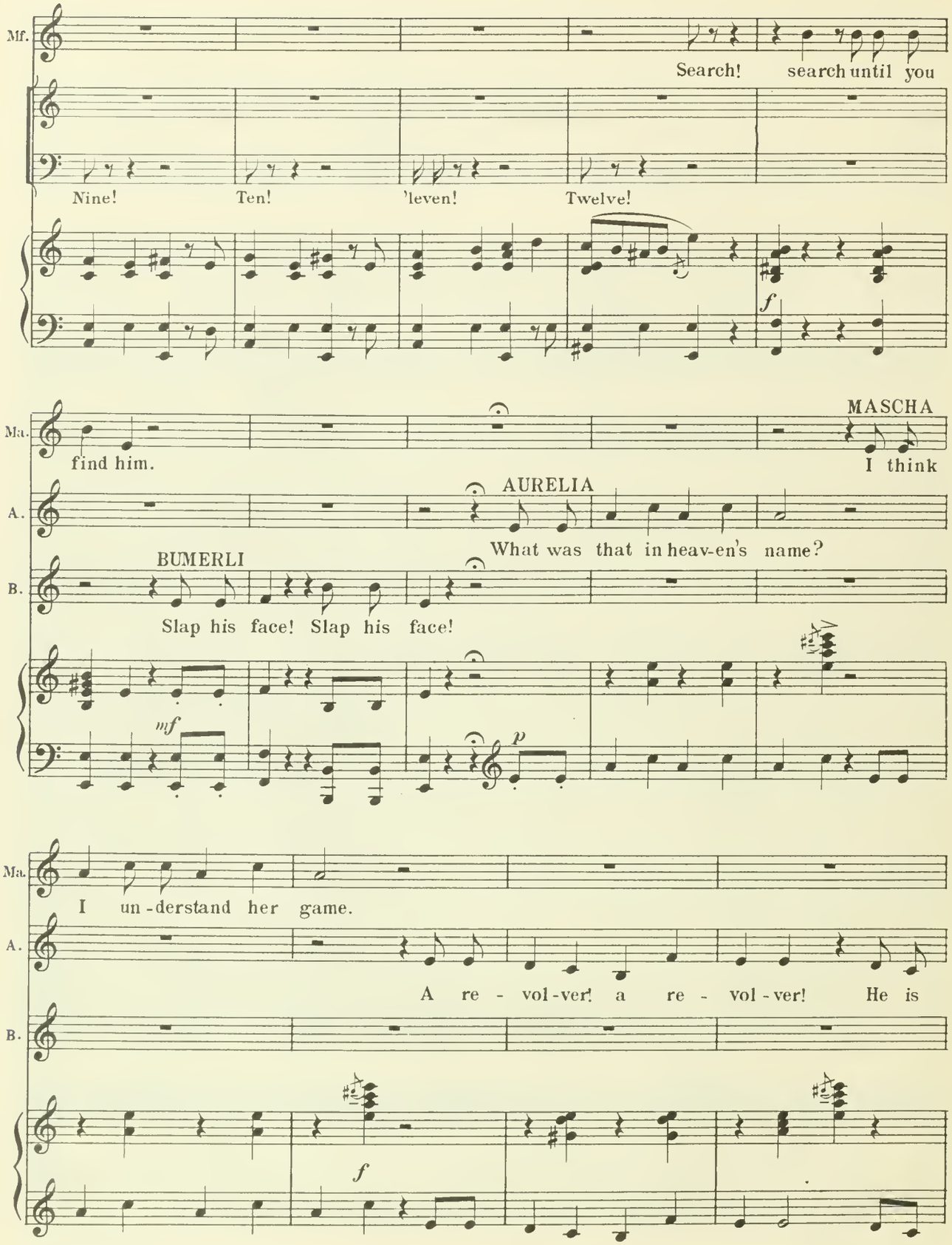

NADINA
N.
For whom, pray, search you here?
Mf.
mas - sa - cre the_ spy! Ha!
sf
p
N.
Who? He is not
Mf.
For a man we search, that is clear. A foe!
N.
here, go search be - low!_ I
p
Maestoso (♩.=♩.)
N.
am your greatest he-ro's bride ___ If you doubt me then woe be - tide.___ Had any
4

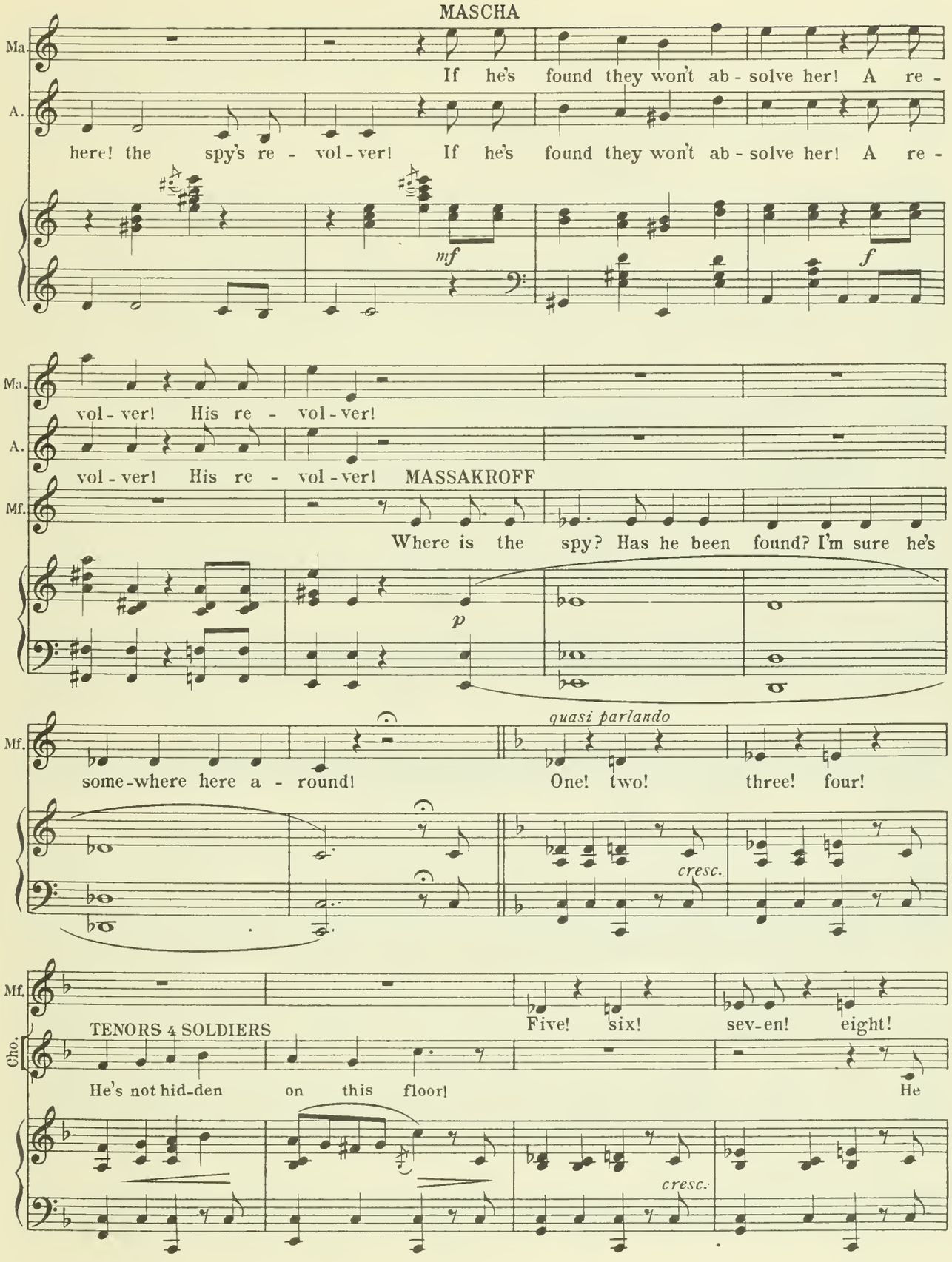

Poco animato
N.
Mf.
foe sought re-fuge here, It would have cost him ver-y dear!
MASSAKROFF
Here hides the
f
sf
f
sf
I tell you, no! and what I say is so! I
foe!
cresc.
Maestoso
rit.
am your great-est he-ro's bride! If you doubt me then woe be-
mf
Tempo I
MASSAKROFF
tide! I can-not go, miss; un-til I
f
p

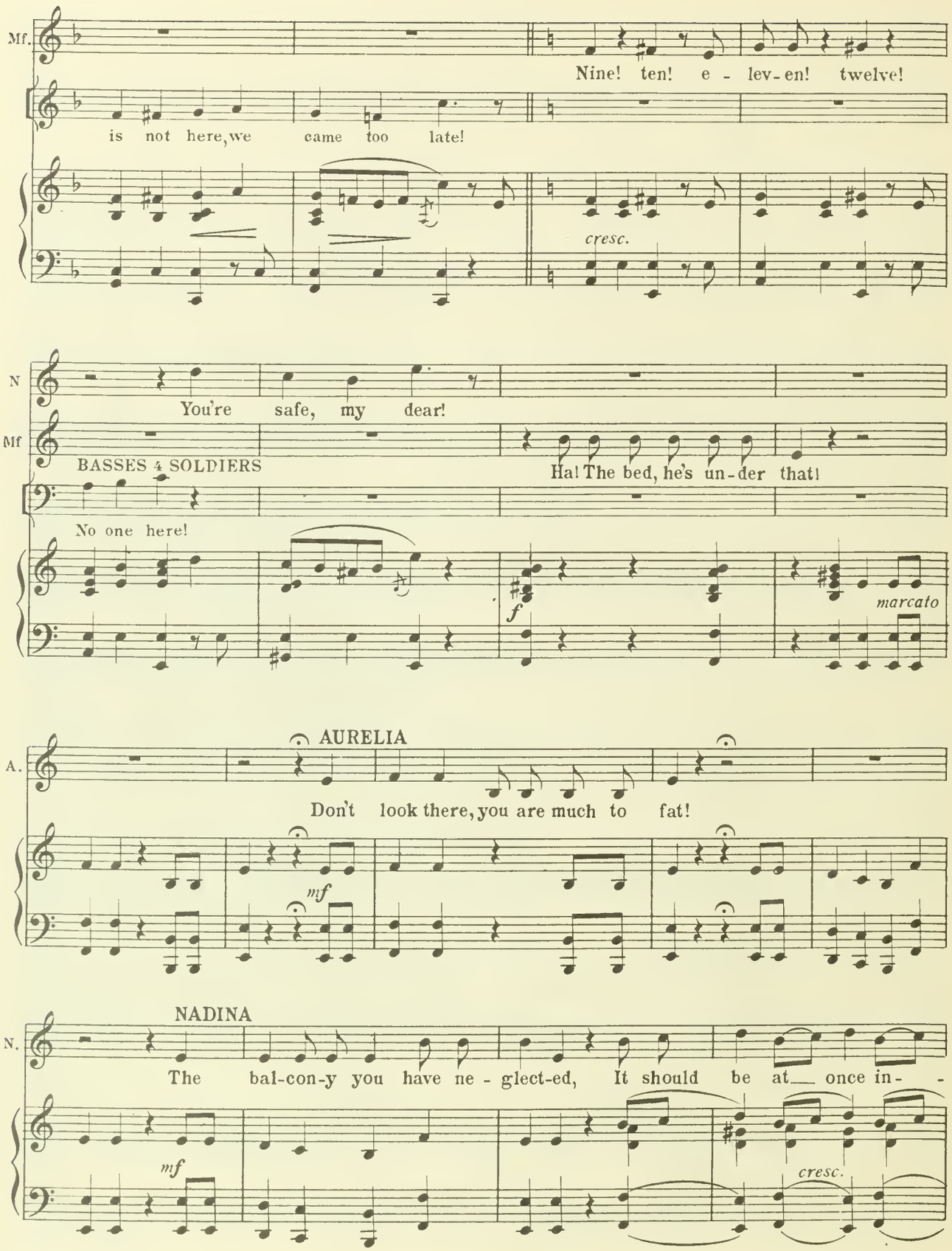


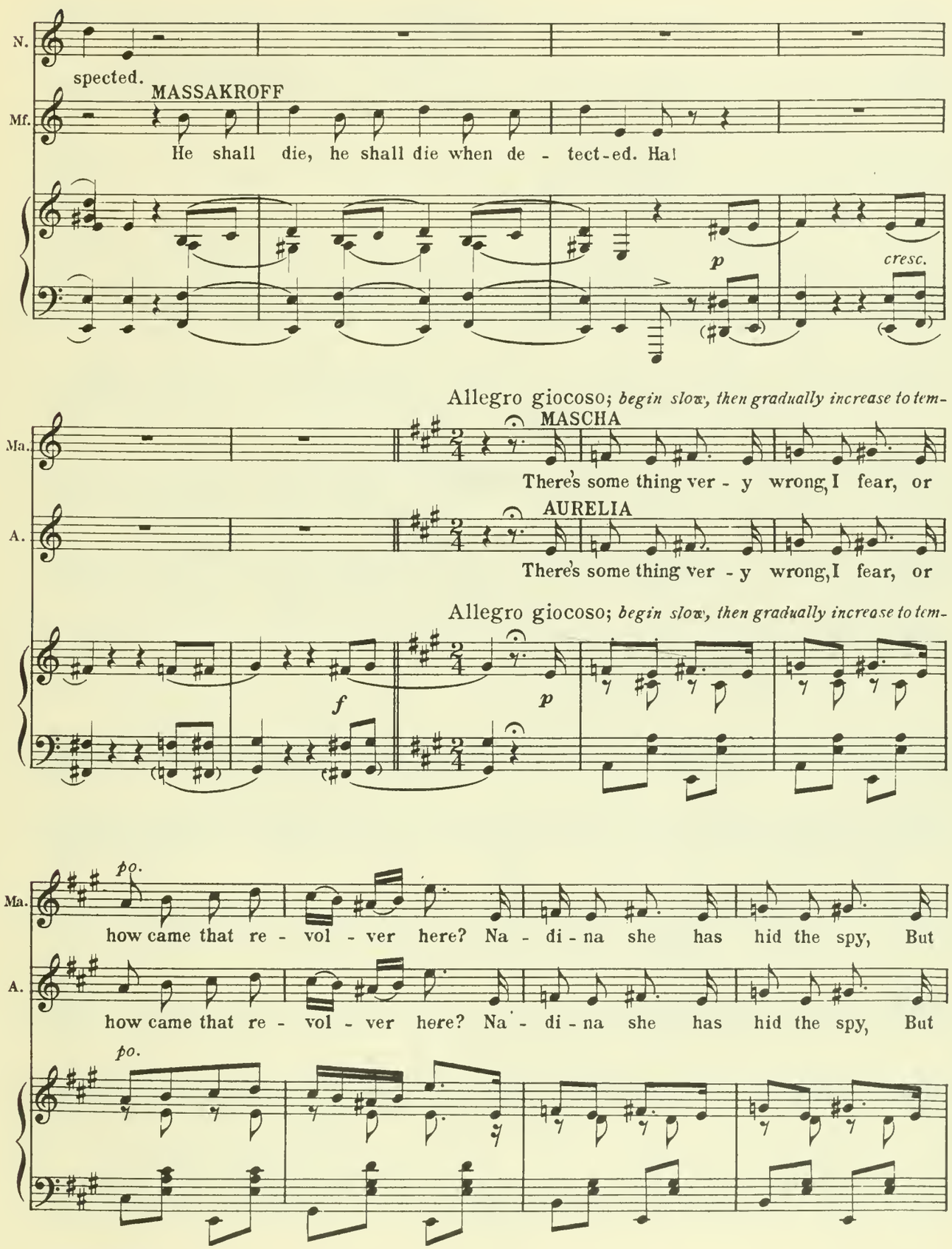
Seek the Spy. 18.

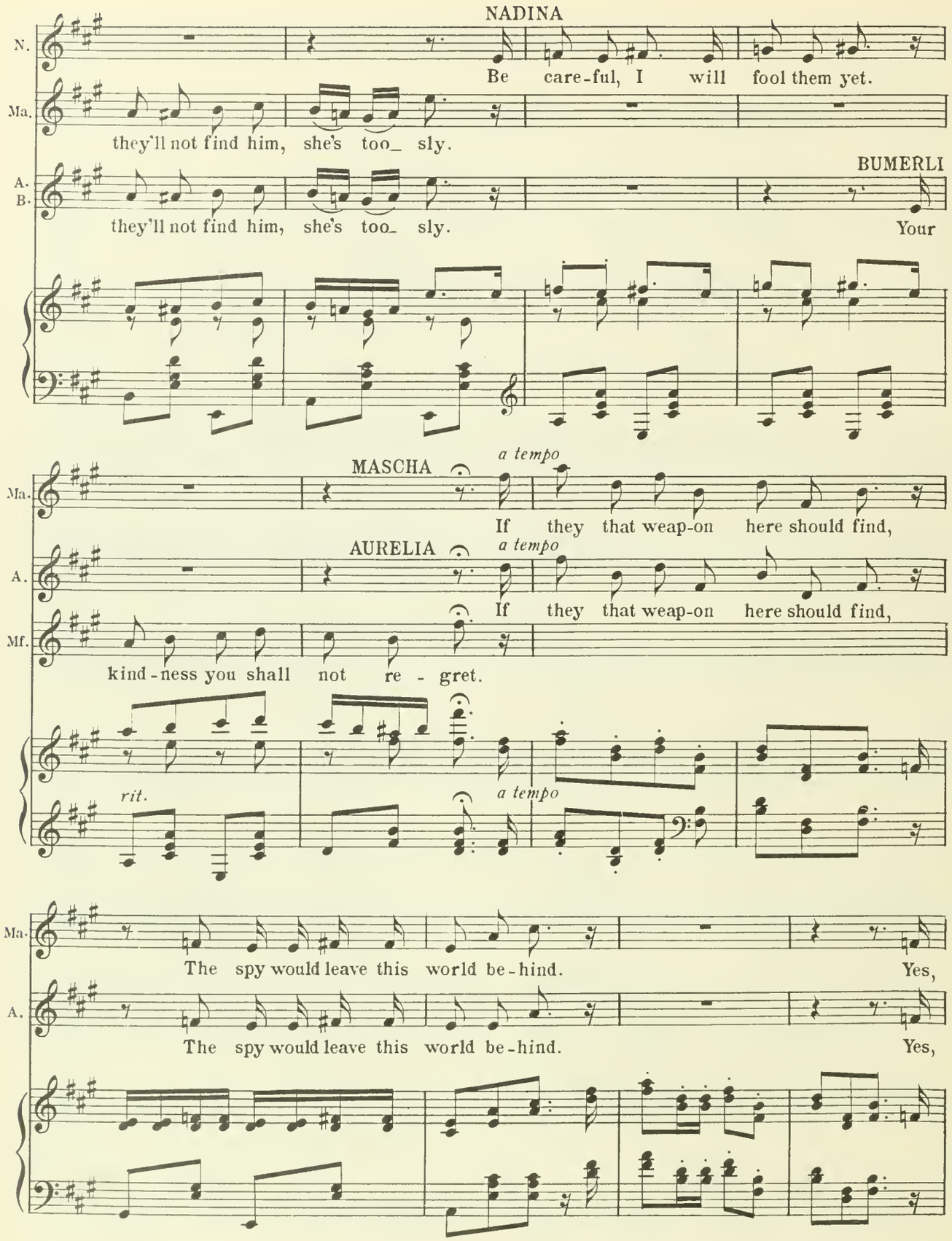

Mf.
man - y, man - y bat-tles, That our Cour-age no - thing rat-tles!
That our Cour - age no - thing rat-tles!
(spoken.) "Fall out." "Fall in."
Mf.
One! Two!
f
dim.
p
cresc
Mf.
Search! Search!
Three! Four! Five! Six! Seven! Eight!
cresc.

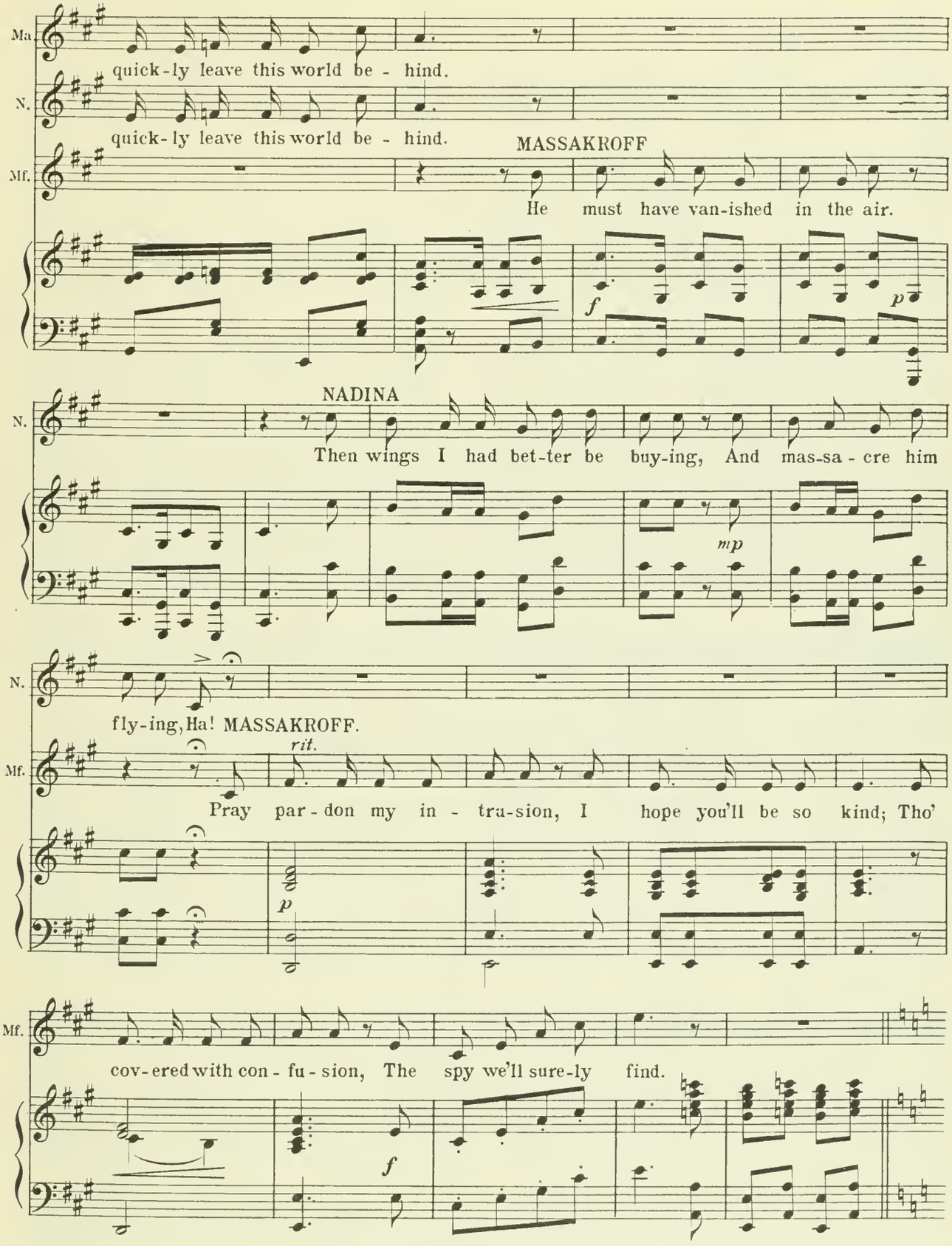

Mf.
Search! search until you
Nine! Ten! 'leven! Twelve!
f
Ma.
MASCHA
find him.
I think
A.
AURELIA
What was that in heav-en's name?
B.
BUMERLI
Slap his face! Slap his face!
mf
p
Ma.
I un-derstand her game.
A.
A re - vol-ver! a re - vol-ver! He is
B.
f

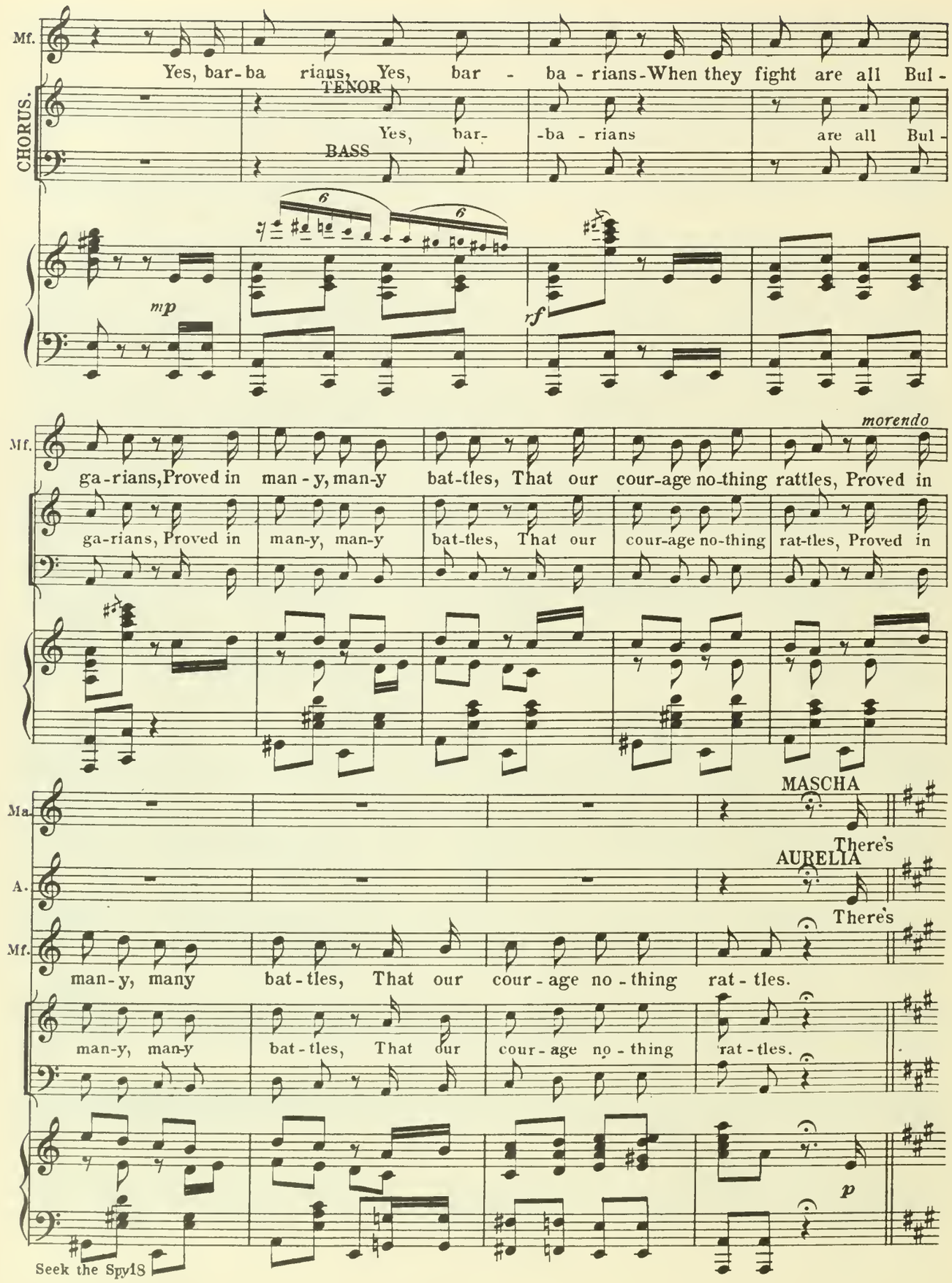

MASCHA
Ma.
A.
If he's found they won't ab - solve her! A re -
here! the spy's re - vol - ver! If he's found they won't ab - solve her! A re -
mf
f
Ma.
A.
vol - ver! His re - vol - ver!
vol - ver! His re - vol - ver!
MASSAKROFF
Mf.
Where is the spy? Has he been found? I'm sure he's
p
Mf.
quasi parlando
some-where here a - round!
One! two! three! four!
cresc.
Mf.
Five! six! sev-en! eight!
TENORS 4 SOLDIERS
Cho.
He's not hid-den on this floor!
He
cresc.

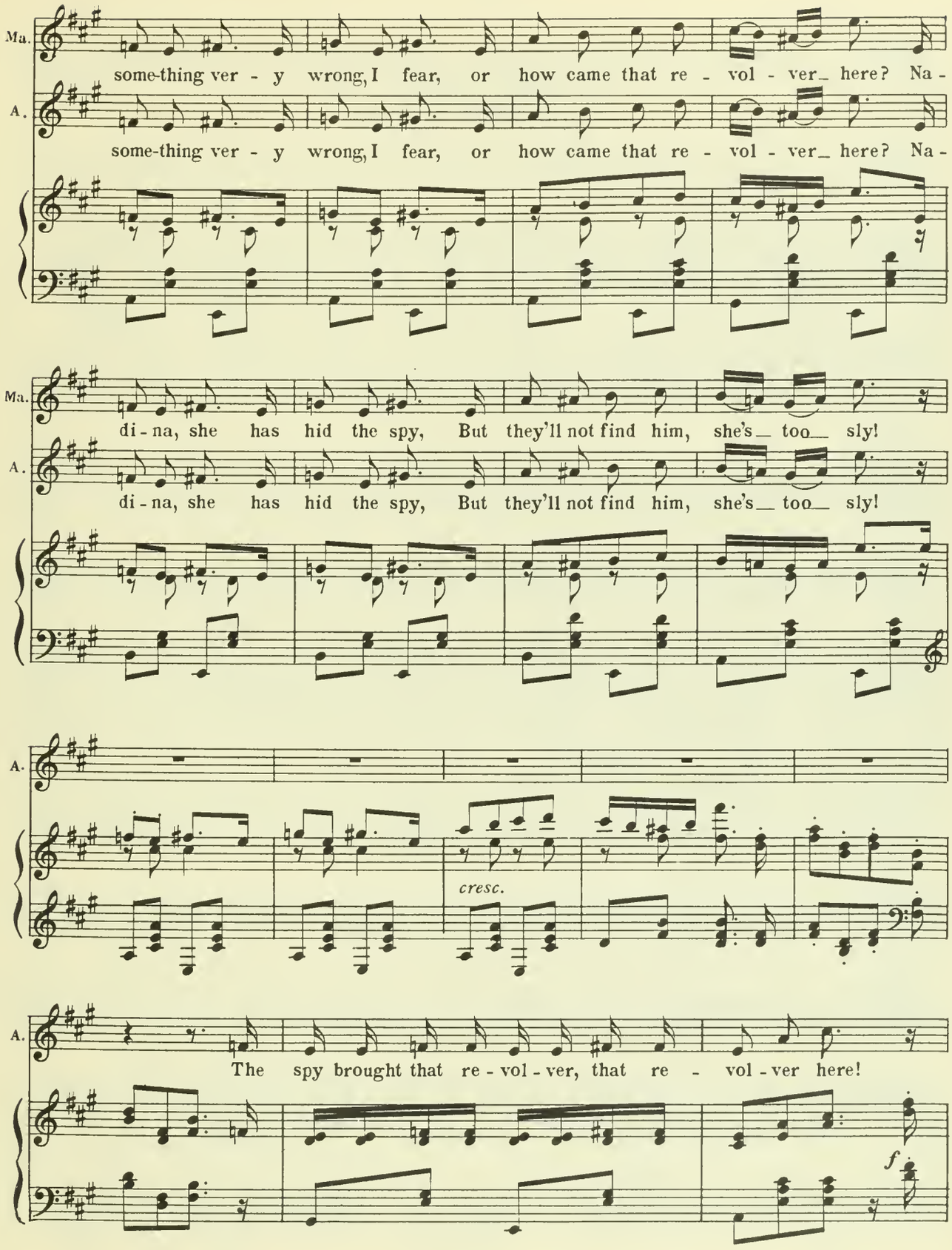

Mf.
Nine! ten! e - lev-en! twelve!
is not here, we came too late!
cresc.
N
You're safe, my dear!
Mf
BASSES 4 SOLDIERS
Ha! The bed, he's un-der that!
No one here!
f
marcato
AURELIA
A.
Don't look there, you are much to fat!
mf
NADINA
N.
The bal-con-y you have ne - glect-ed, It should be at once in-
mf
cresc.

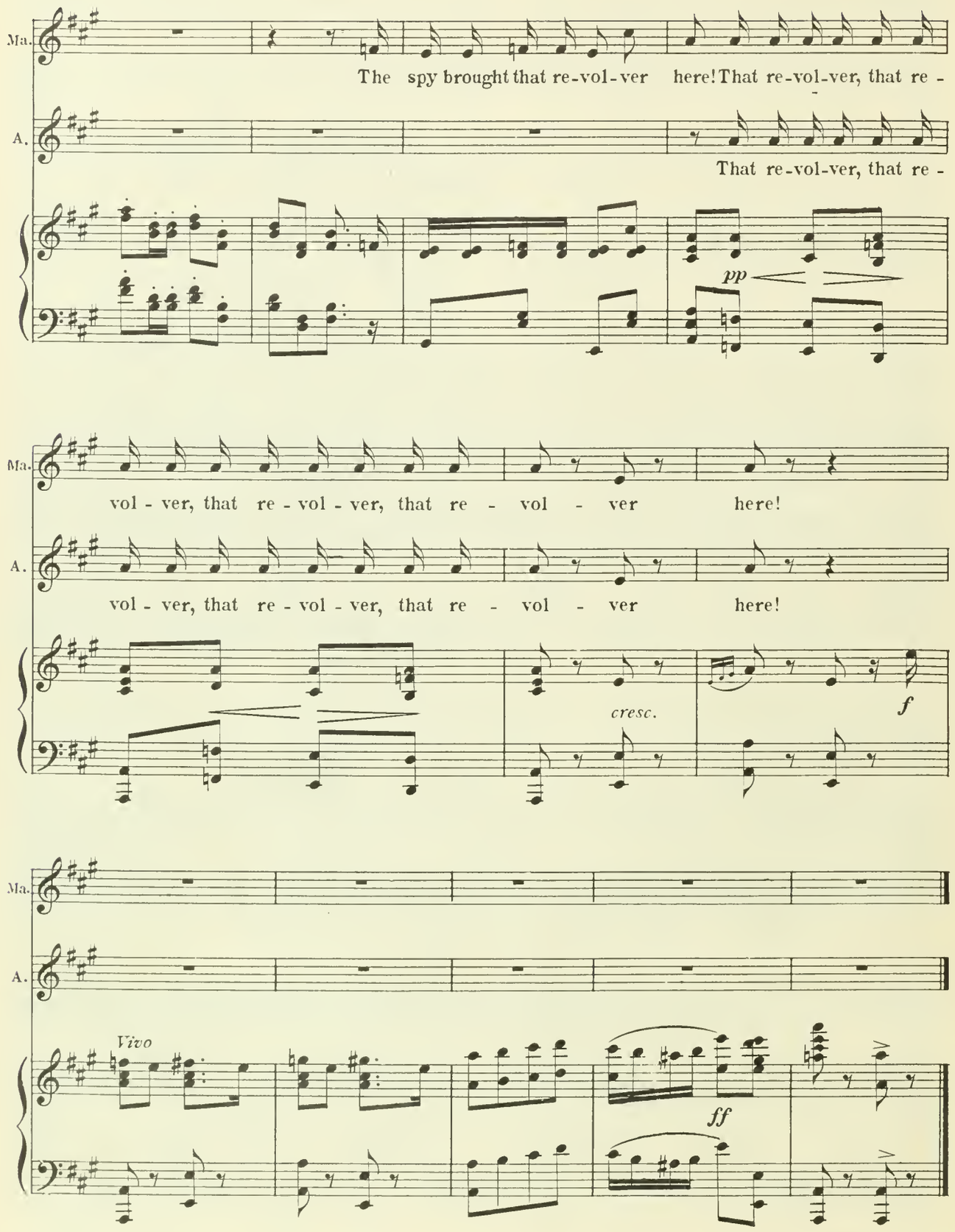

N.
spected.
MASSAKROFF
Mf.
He shall die, he shall die when de - tect-ed. Ha!
p
cresc.
Allegro giocoso; begin slow, then gradually increase to tem-
MASCHA
Ma.
There's some thing ver - y wrong, I fear, or
AURELIA
A.
There's some thing ver - y wrong, I fear, or
Allegro giocoso; begin slow, then gradually increase to tem-
f
p
po.
Ma.
how came that re - vol - ver here? Na - di - na she has hid the spy, But
A.
how came that re - vol - ver here? Na - di - na she has hid the spy, But
po.


NADINA
N.
Be care-ful, I will fool them yet.
Ma.
they'll not find him, she's too_ sly.
BUMERLI
A.
B.
they'll not find him, she's too_ sly.
Your
MASCHA
a tempo
Ma.
If they that weap-on here should find,
AURELIA
a tempo
A.
If they that weap-on here should find,
Mf.
kind-ness you shall not re - gret.
rit.
a tempo
Ma.
The spy would leave this world be-hind.
Yes,
A.
The spy would leave this world be-hind.
Yes,


Ma.
quick-ly leave this world be - hind.
N.
quick-ly leave this world be - hind.
MASSAKROFF
Mf.
He must have van-ished in the air.
f
p
NADINA
N.
Then wings I had bet-ter be buy-ing, And mas-sa - cre him
mp
N.
fly-ing, Ha! MASSAKROFF.
rit.
Mf.
Pray par-don my in - tru-sion, I hope you'll be so kind; Tho'
p
Mf.
cov-ered with con - fu - sion, The spy we'll sure-ly find.
f


Mf.
Yes, bar-ba rians, Yes, bar - ba - rians-When they fight are all Bul -
CHORUS.
TENOR
Yes, bar-
BASS
-ba - rians
are all Bul -
6
6
mp
rf
morendo
Mf.
ga-rians,Proved in man - y, man-y bat-tles, That our cour-age no-thing rattles, Proved in
ga-rians, Proved in man-y, man-y bat-tles, That our cour-age no-thing rat-tles, Proved in
MASCHA
Ma.
There's
AURELIA
A.
There's
Mf.
man - y, many bat - tles, That our cour - age no - thing rat - tles.
man-y, man-y bat - tles, That our cour - age no - thing rat - tles.
p
Seek the Spy18


Ma.
some-thing ver - y wrong, I fear, or how came that re - vol - ver here? Na -
A.
some-thing ver - y wrong, I fear, or how came that re - vol - ver here? Na -
Ma.
di - na, she has hid the spy, But they'll not find him, she's too sly!
A.
di - na, she has hid the spy, But they'll not find him, she's too sly!
A.
cresc.
A.
The spy brought that re - vol - ver, that re - vol - ver here!
f

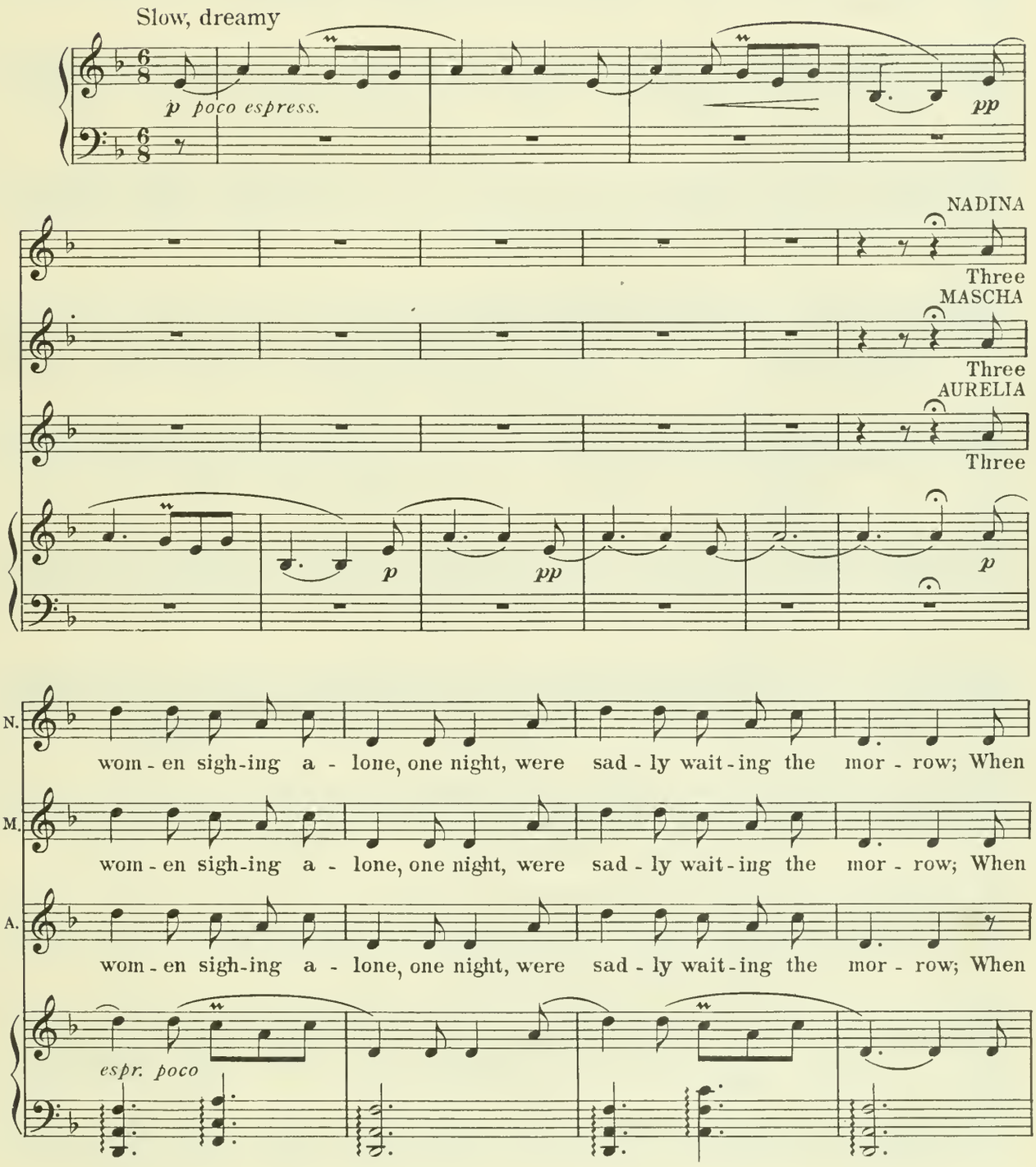

Ma.
The spy brought that re-vol-ver here! That re-vol-ver, that re -
A.
That re-vol-ver, that re -
pp
Ma.
vol - ver, that re - vol - ver, that re - vol - ver here!
A.
vol - ver, that re - vol - ver, that re - vol - ver here!
cresc.
f
Ma.
A.
Vivo
ff

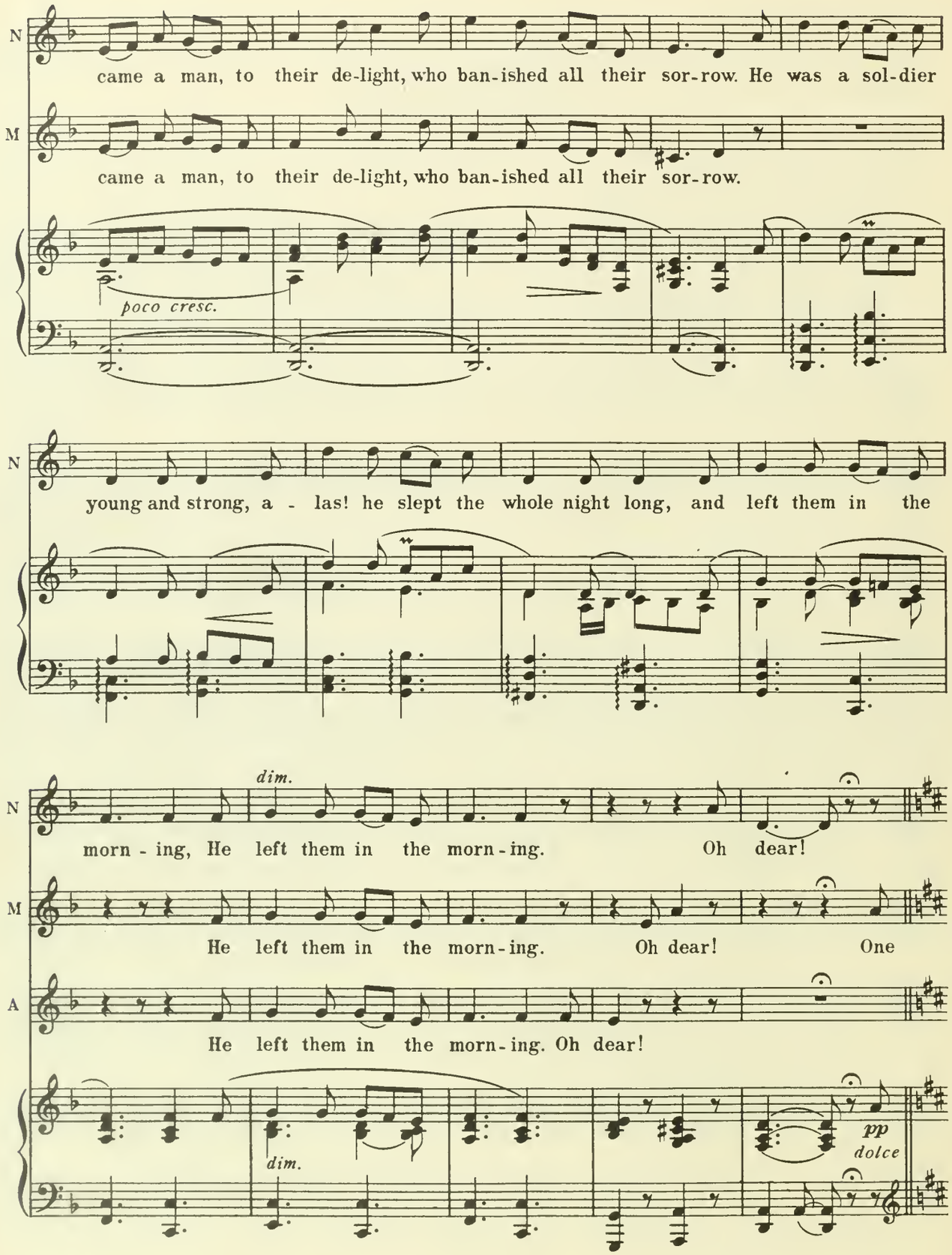
Nº 5

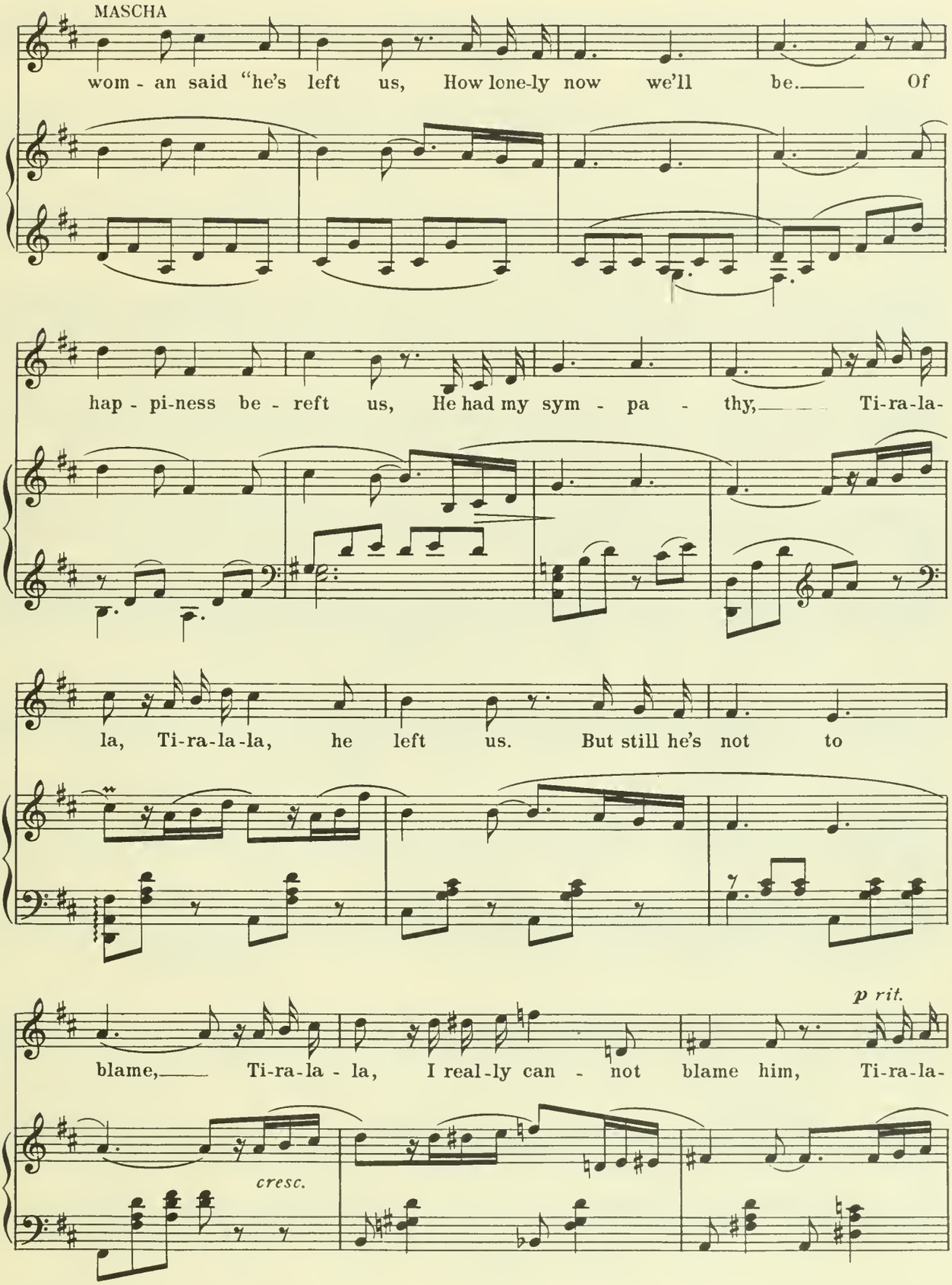
Finale Act I

Romance and Scene

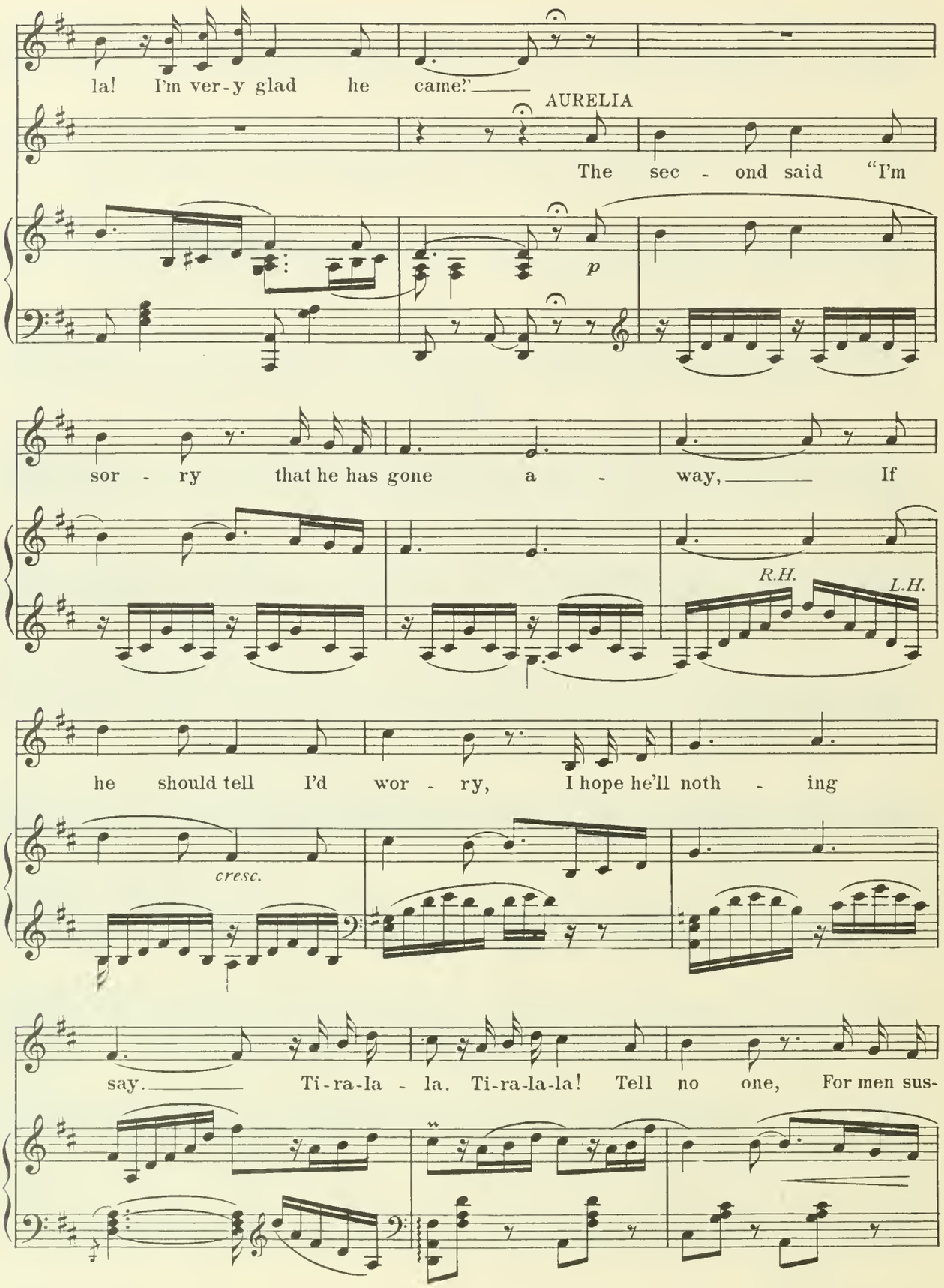
(Nadina, Mascha, Aurelia)



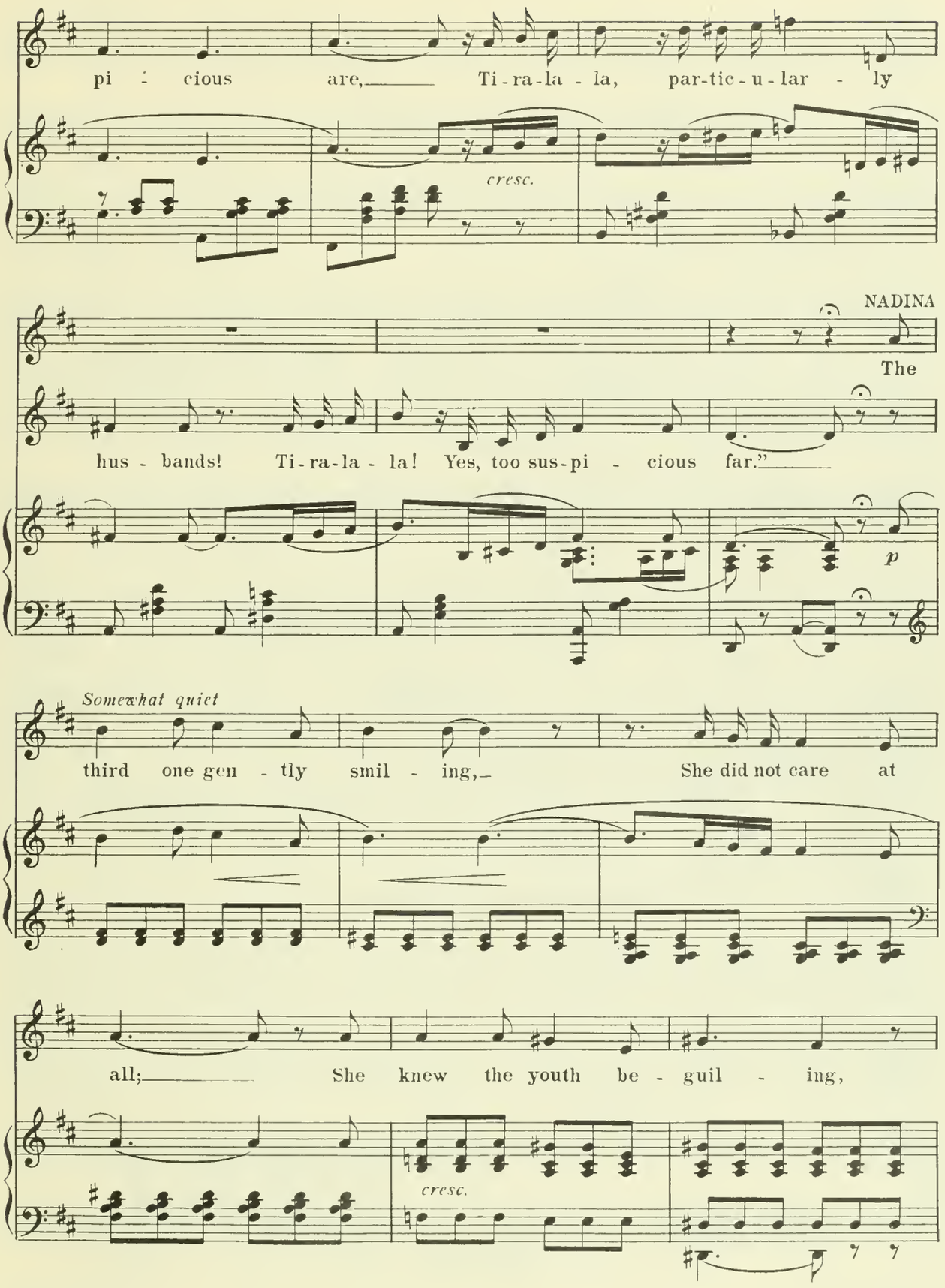

N
came a man, to their de-light, who ban-ished all their sor-row. He was a sol-dier
M
came a man, to their de-light, who ban-ished all their sor-row.
poco cresc.
N
young and strong, a - las! he slept the whole night long, and left them in the
dim.
N
morn - ing, He left them in the morn-ing. Oh dear!
M
He left them in the morn-ing. Oh dear! One
A
He left them in the morn-ing. Oh dear!
dim.
pp
dolce

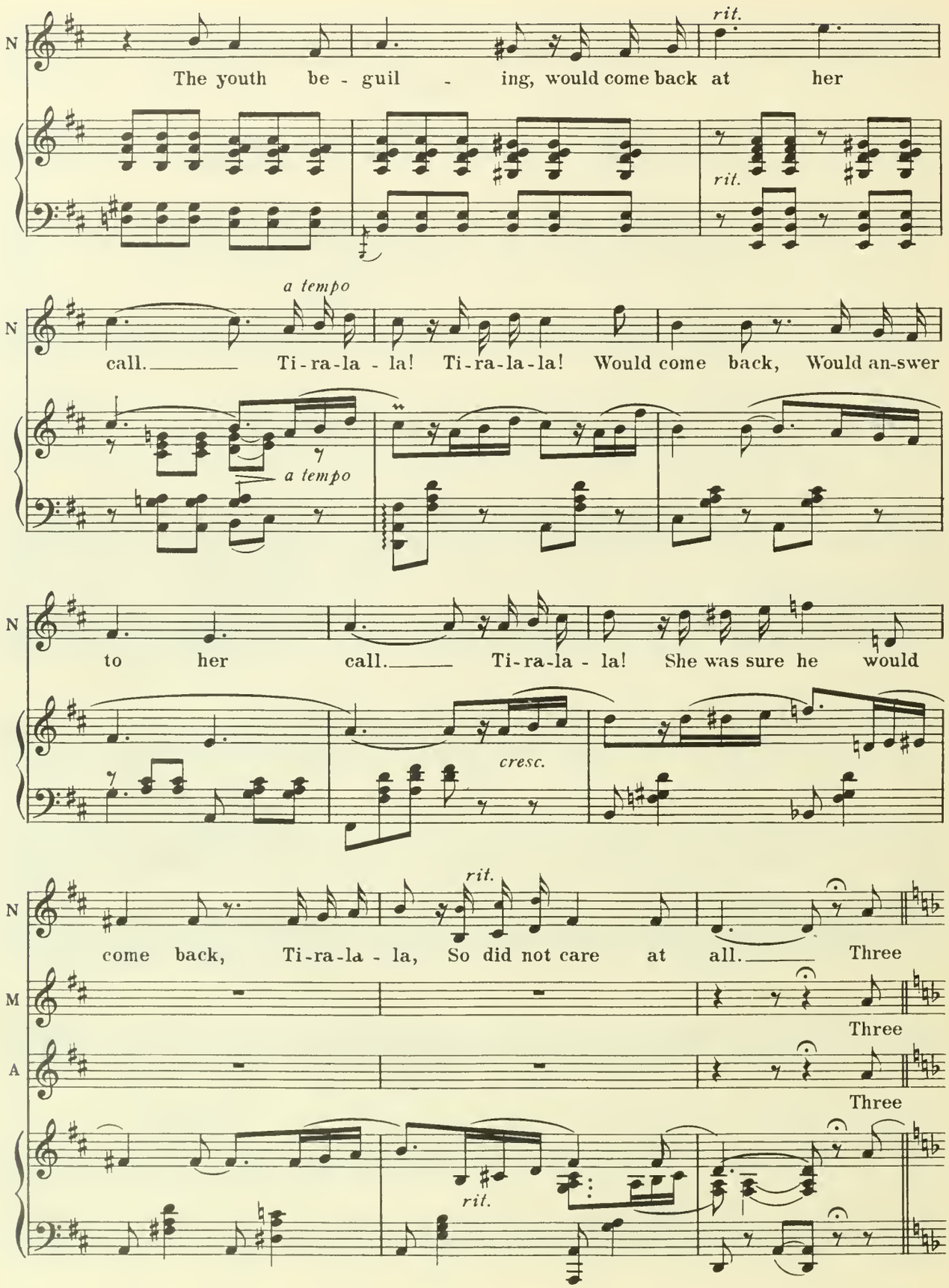


Finale Act I. 12

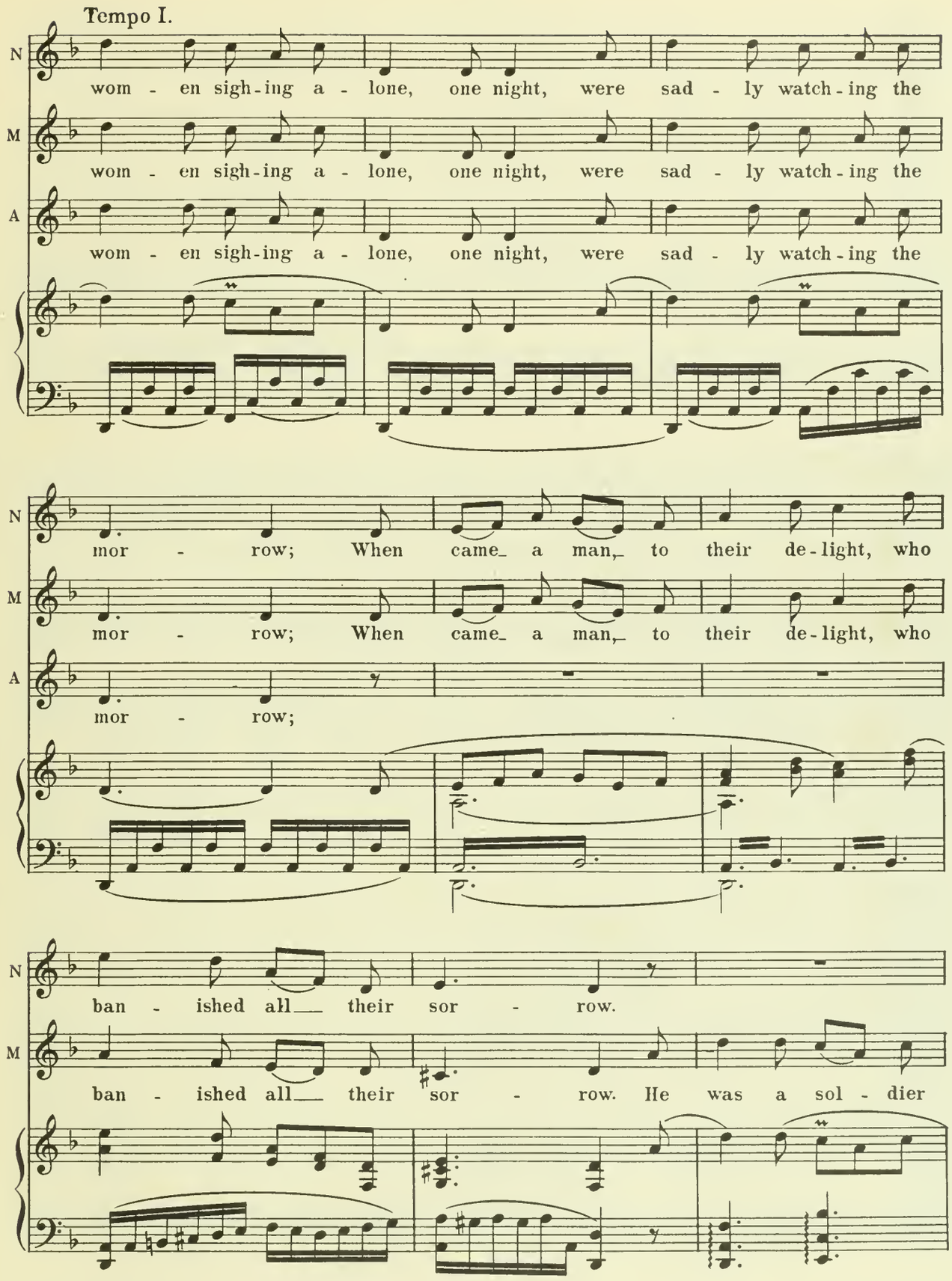


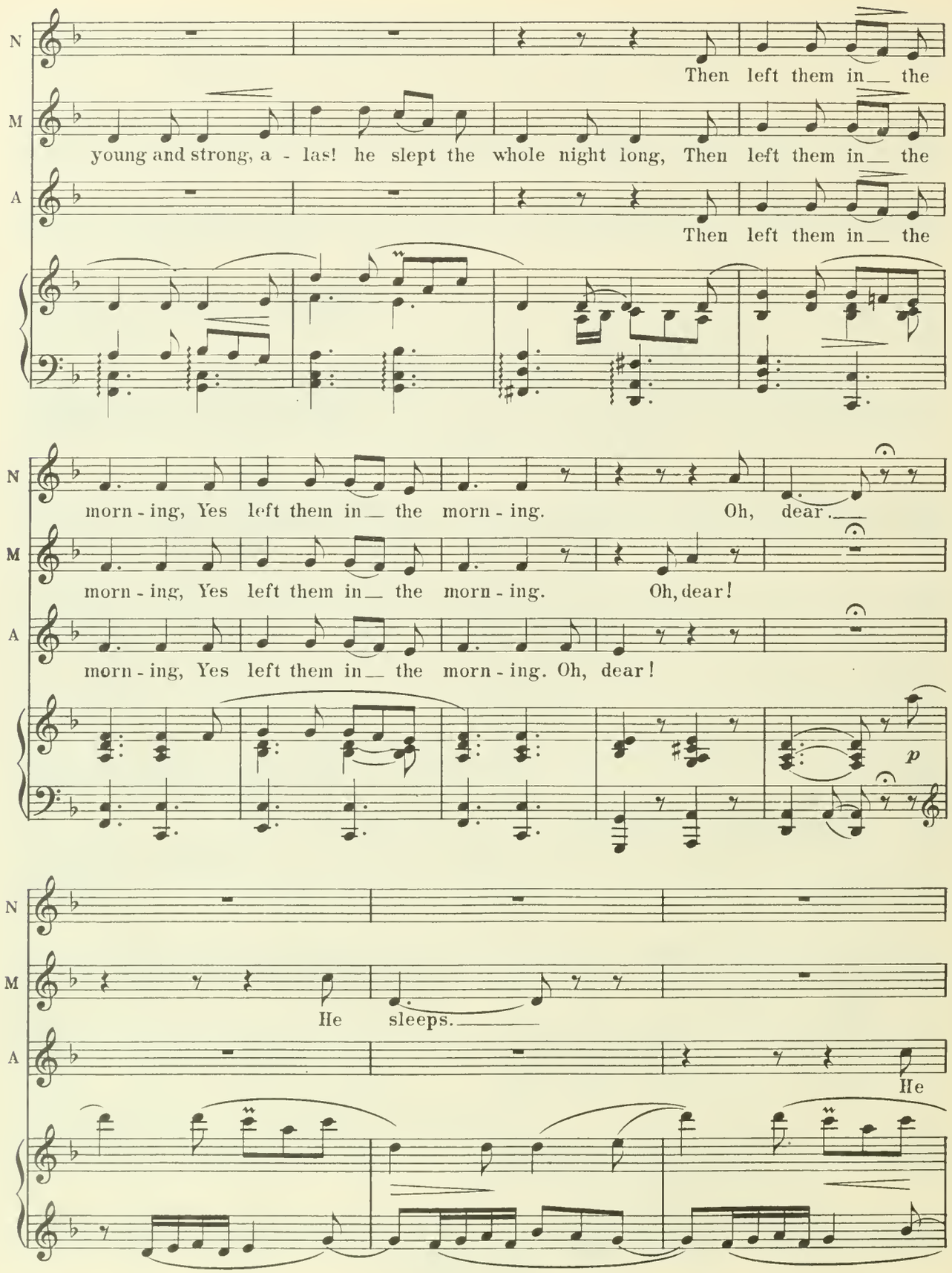
Finale Act I. 12


pi - cious are, Ti-ra-la - la, par-tic-u-lar - ly
cresc.
NADINA
The
hus - bands! Ti-ra-la - la! Yes, too sus-pi - cious far."
p
Somewhat quiet
third one gen - tly smil - ing, She did not care at
all; She knew the youth be - guil - ing,
cresc.



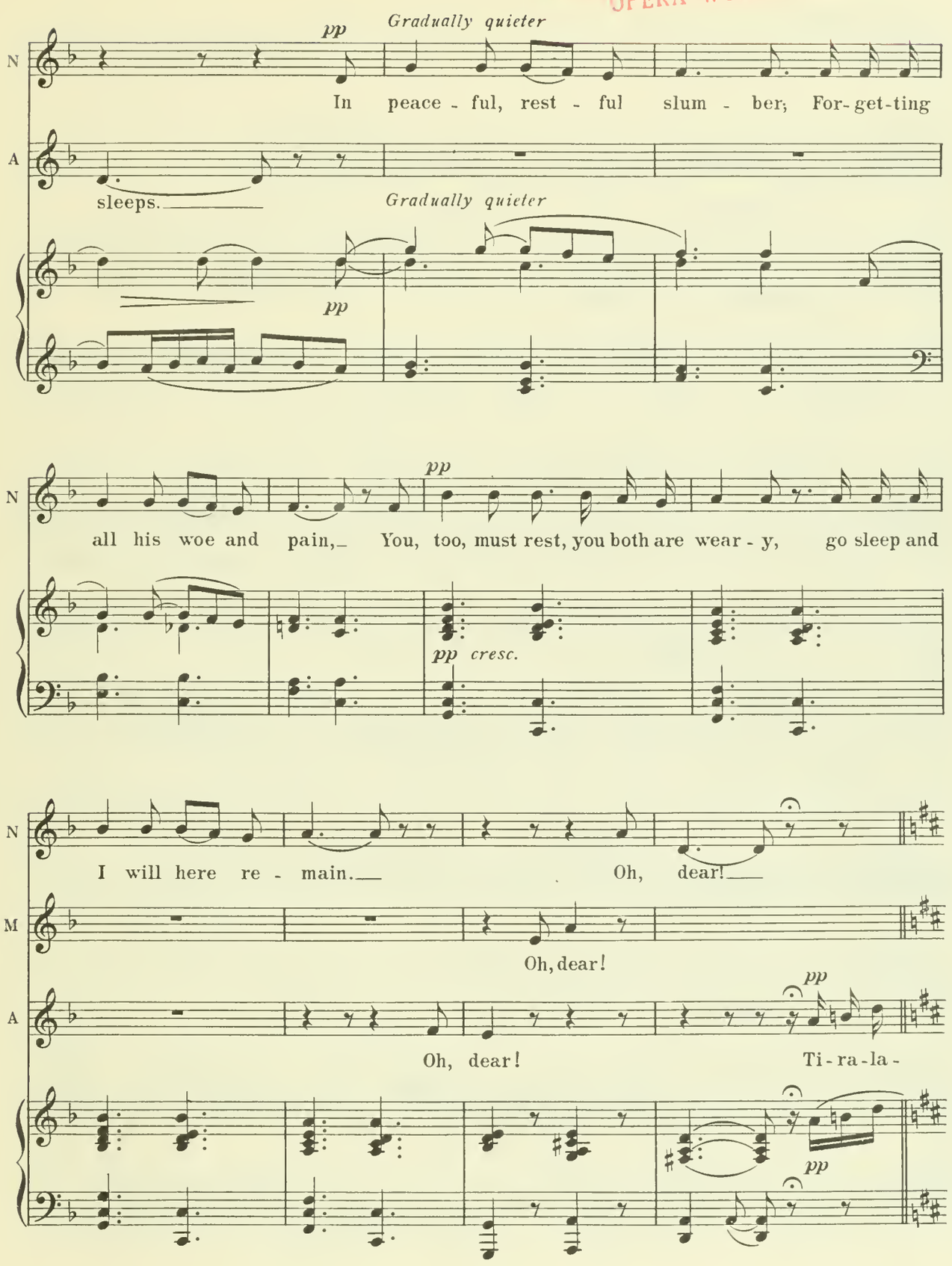
Finale Act I. 12

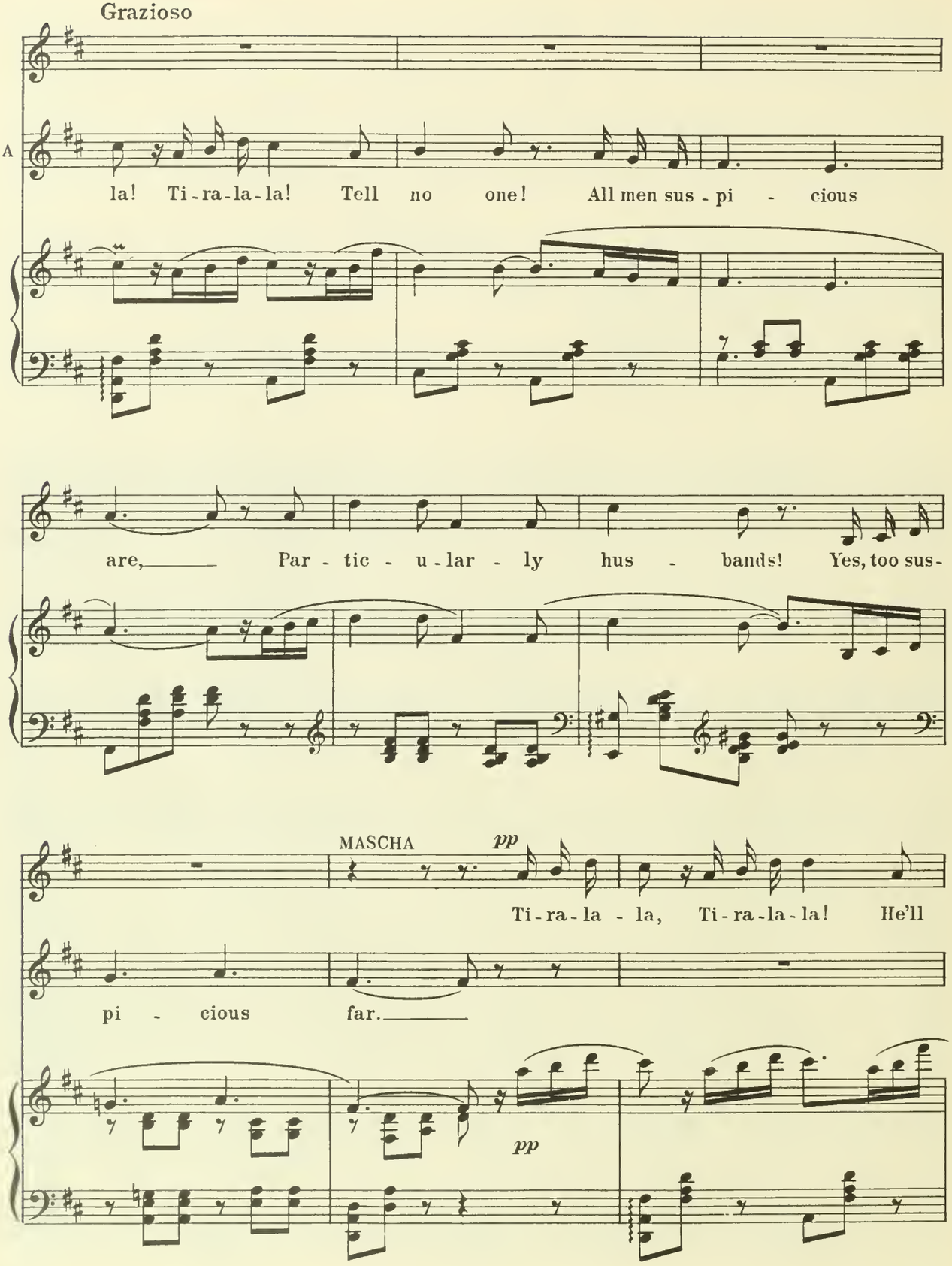

Tempo I.
N
wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the
M
wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the
A
wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the
mor - row; When came a man, to their de-light, who
mor - row; When came a man, to their de-light, who
mor - row;
ban - ished all their sor - row.
ban - ished all their sor - row. He was a sol - dier

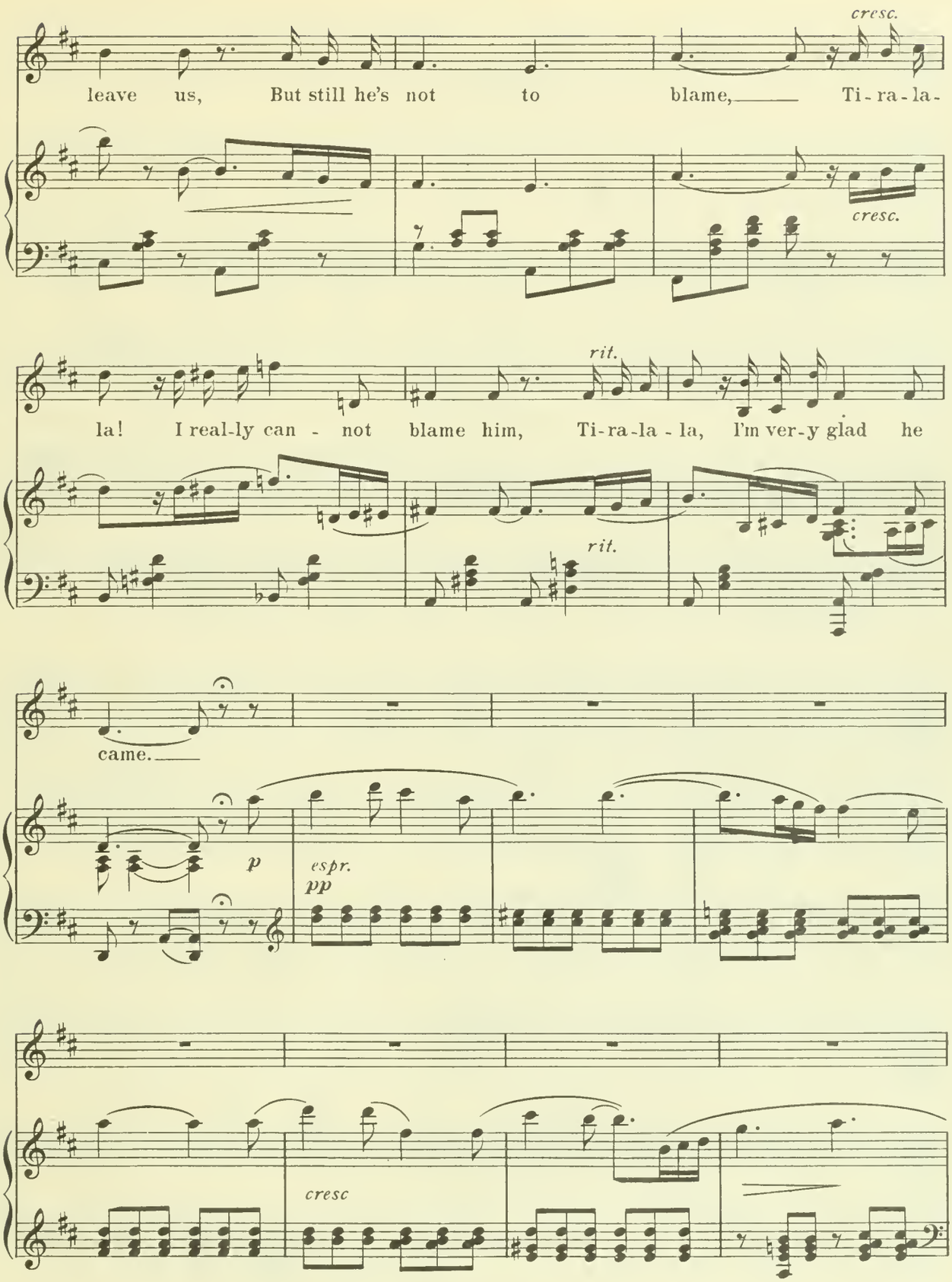


Finale Act I. 12

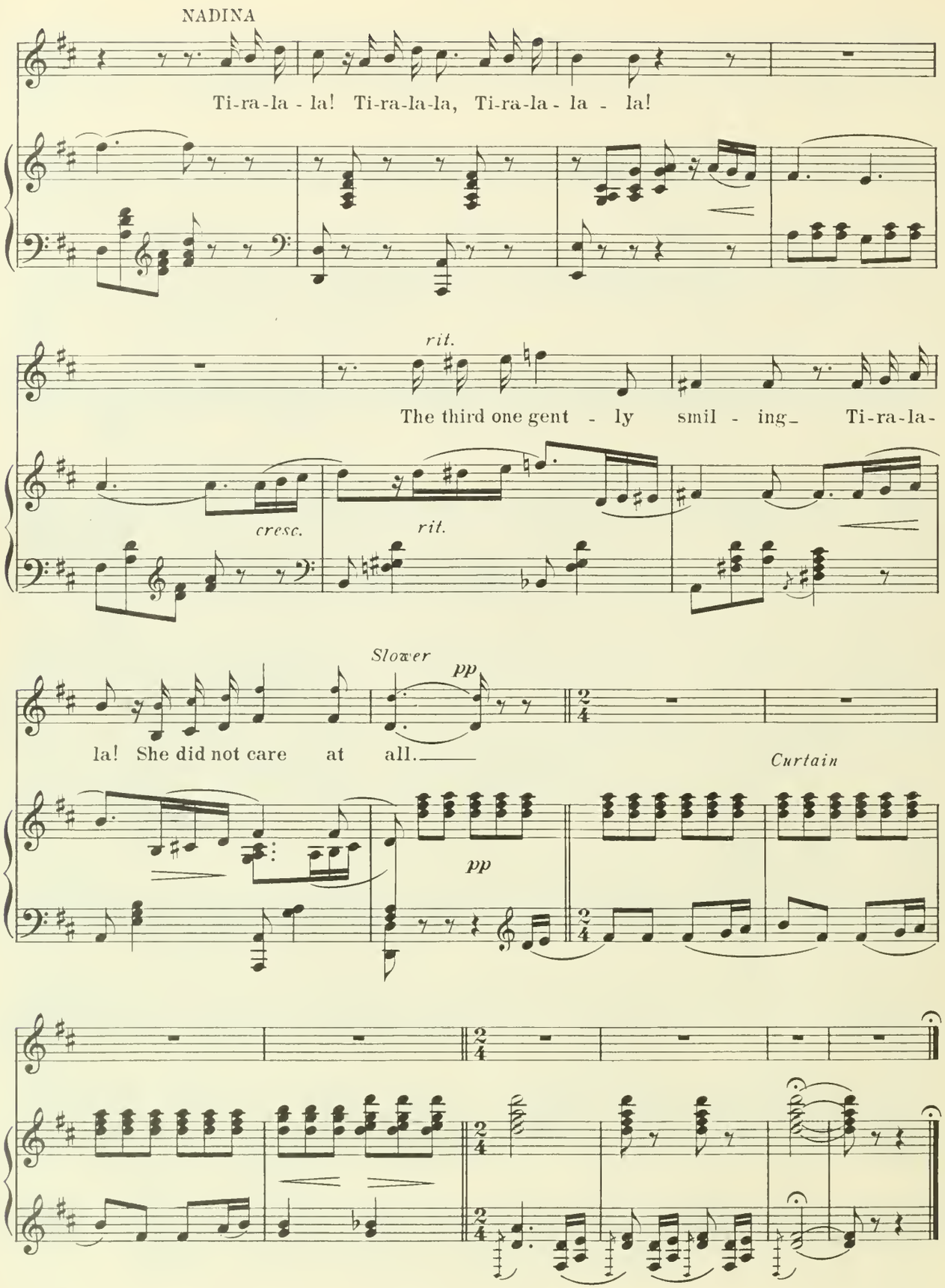
Property of
BRIGHAM YOUNG UNIVERSITY
OPERA WORKSHOP




Grazioso
A
la! Ti-ra-la-la! Tell no one! All men sus-pi-cious
are, Par-tic-u-lar-ly hus-bands! Yes, too sus-
MASCHA
pp
Ti-ra-la-la, Ti-ra-la-la! He'll
pi-cious far.
pp



Finale Act I. 12



Finale Act I. 12

END of ACT I

№ 6

The Chocolate Soldier

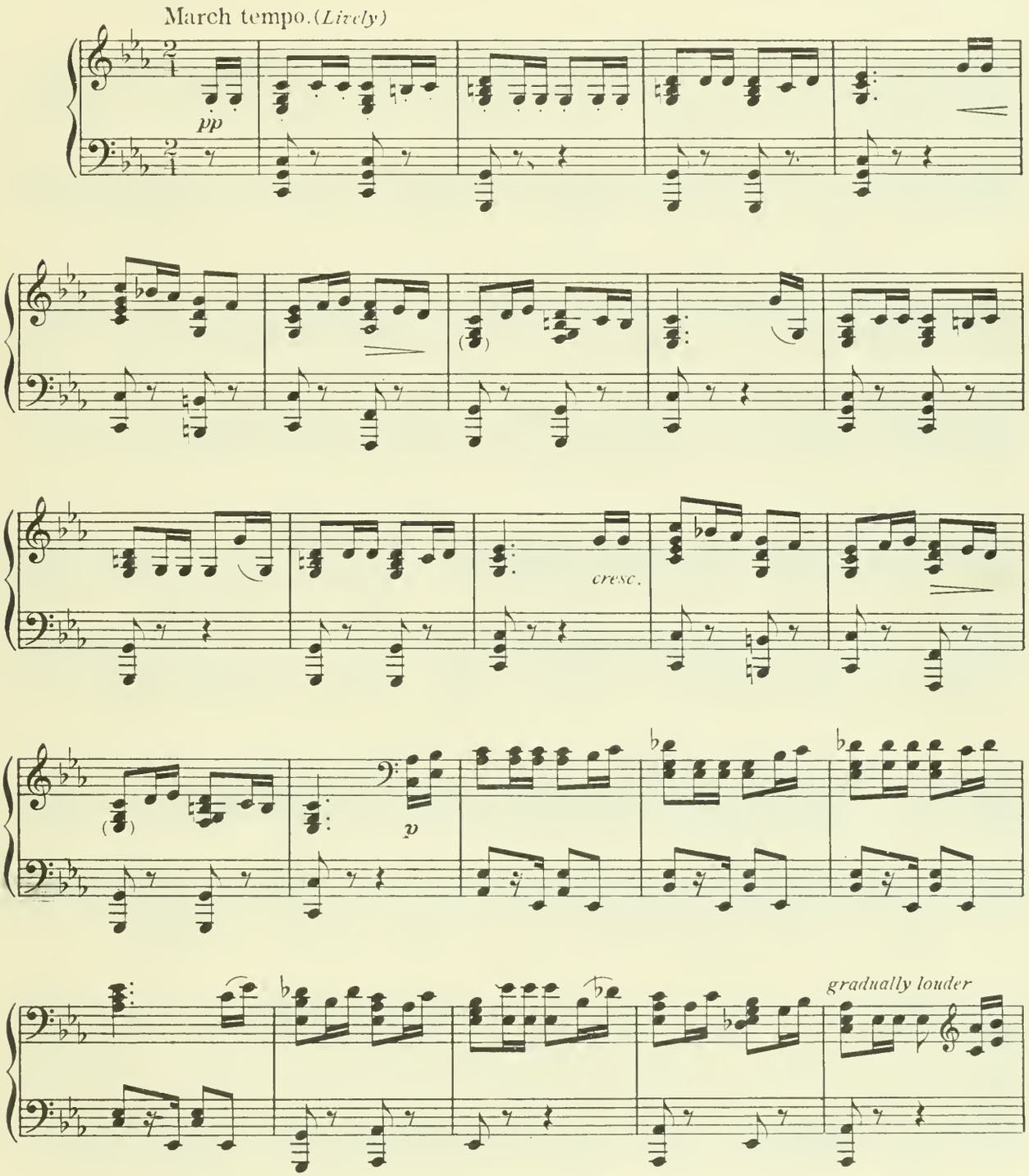
ACT II

Our Heroes Come

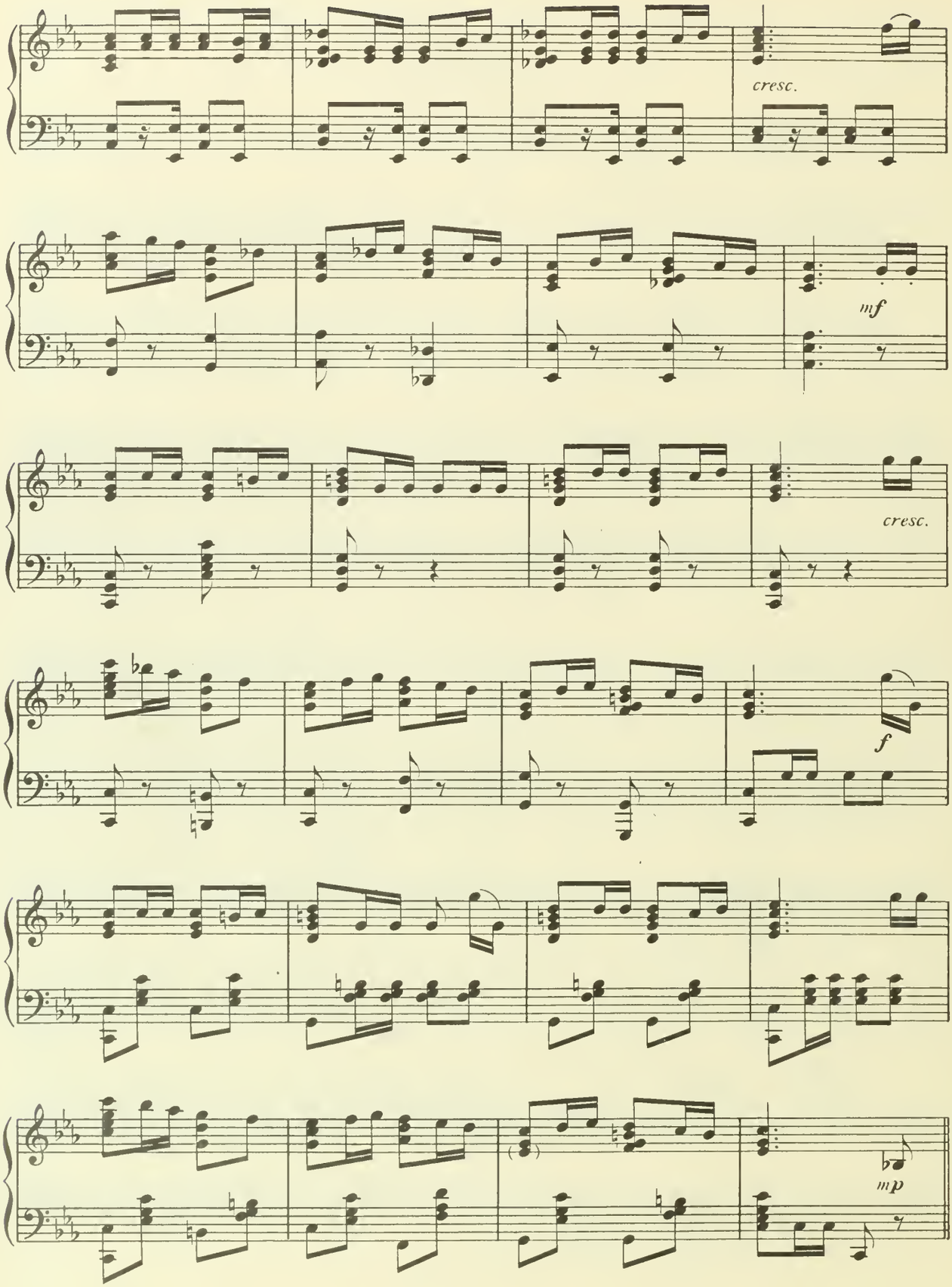
March and Chorus

English Words by
STANISLAUS STANGE

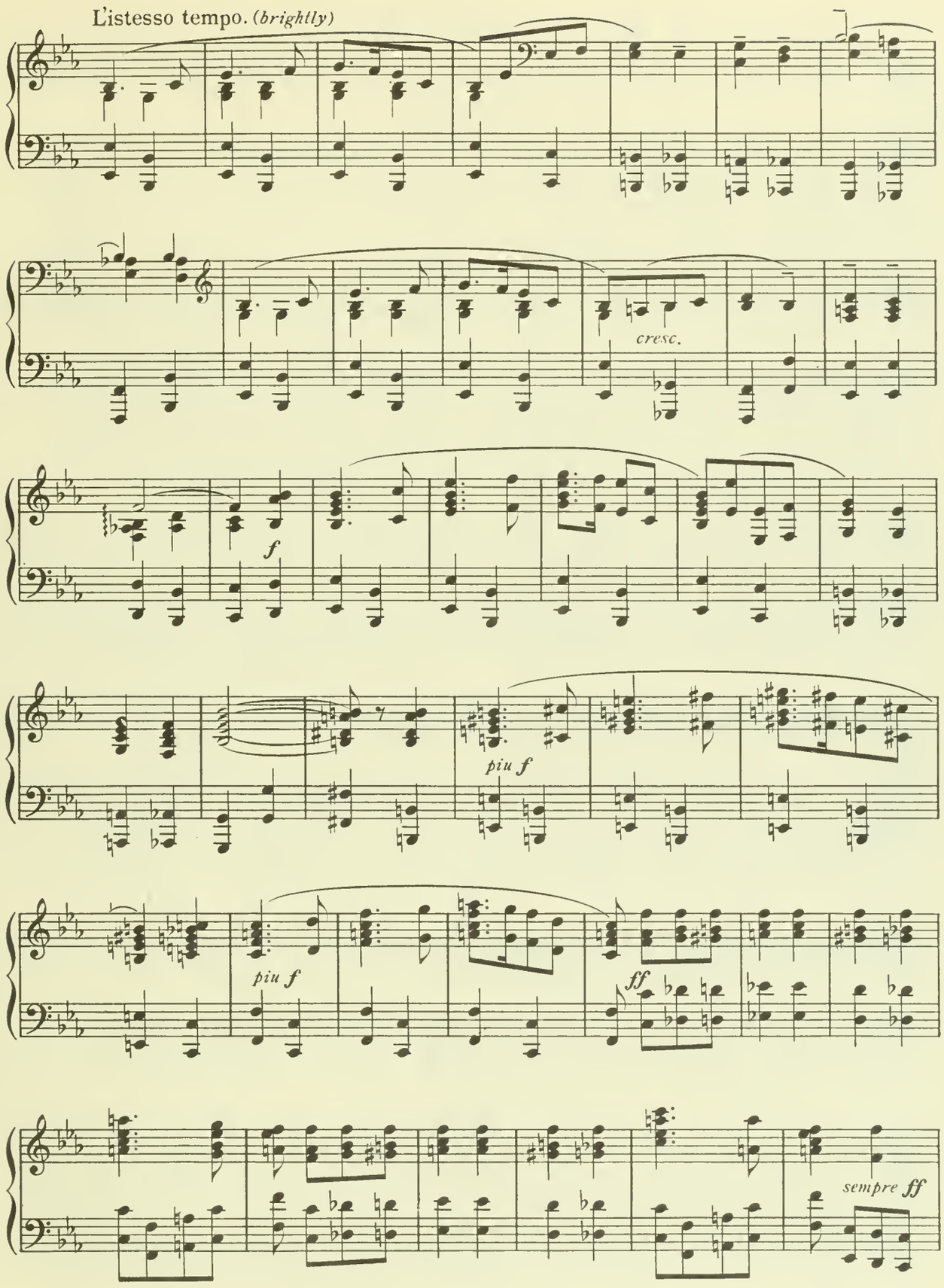
Music by
OSCAR STRAUS

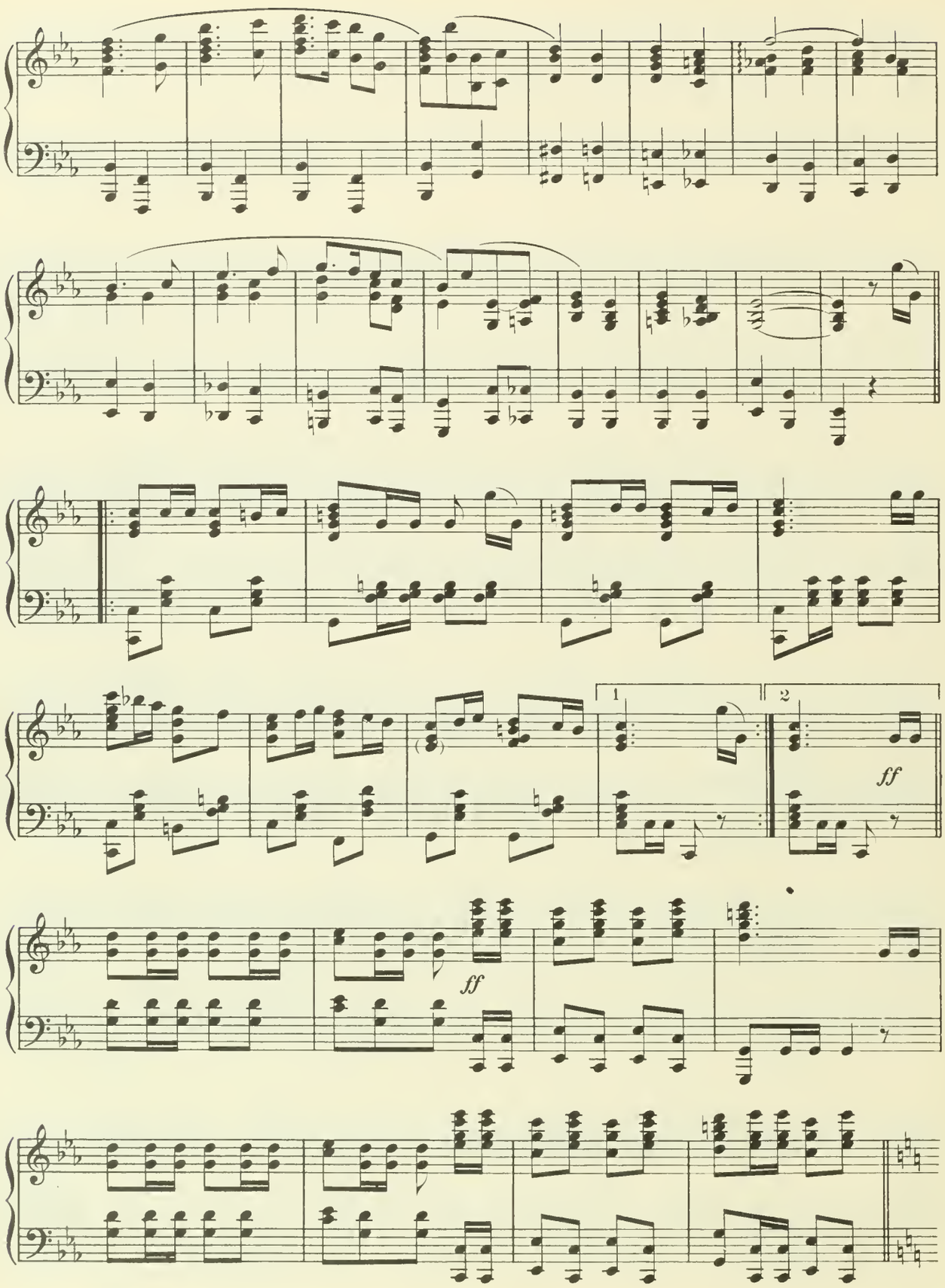


CURTAIN



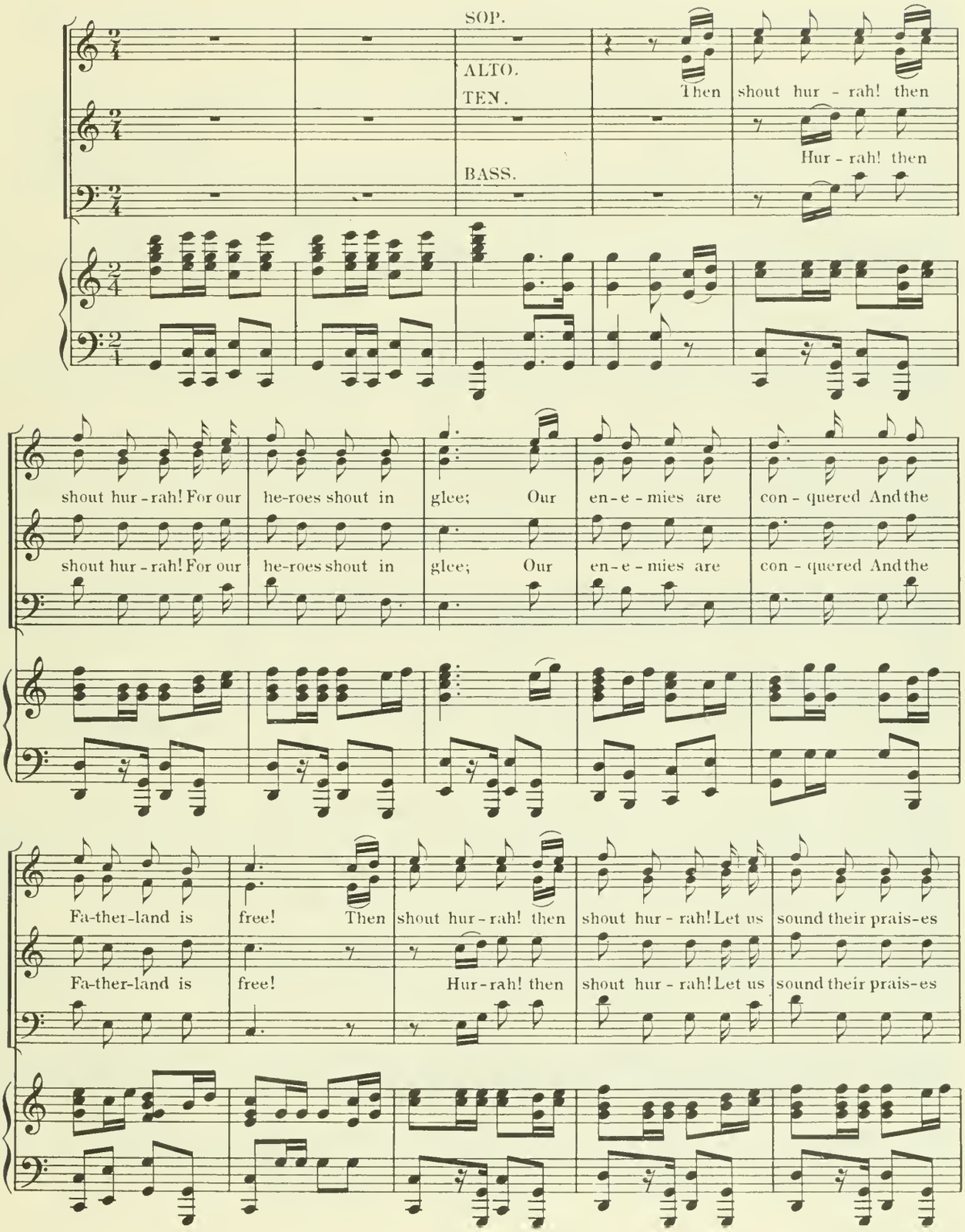
Our heroes come 6

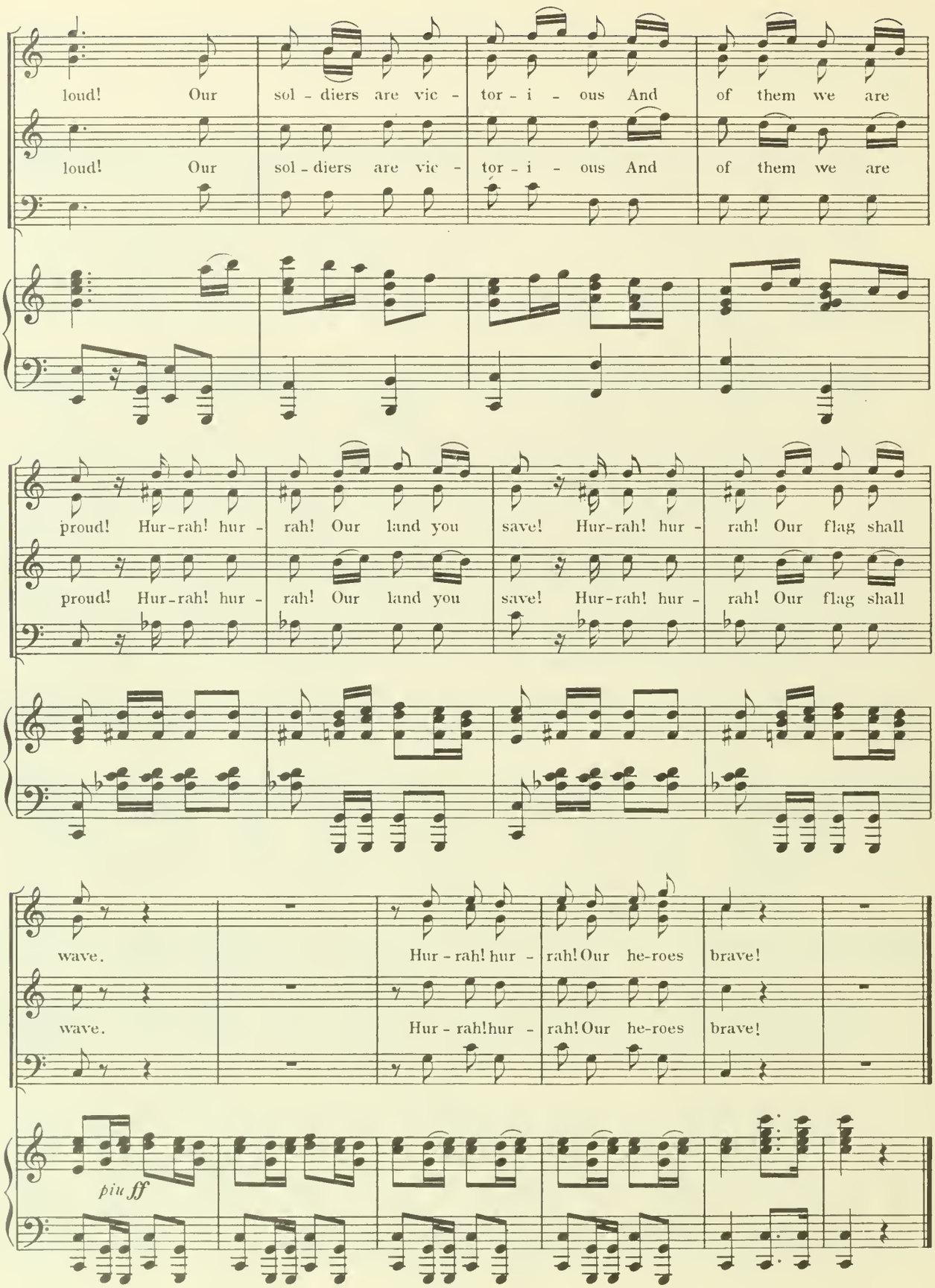

L'istesso tempo. (brightly)
cresc.
f
piu f
piu f
ff
sempre ff


1
2
ff
ff

The Fatherland is Free

No. 6b




loud! Our sol - diers are vic - tor - i - ous And of them we are
loud! Our sol - diers are vic - tor - i - ous And of them we are
proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall
proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall
wave. Hur - rah! hur - rah! Our he-roes brave!
wave. Hur - rah! hur - rah! Our he-roes brave!
piu ff

Nº 7

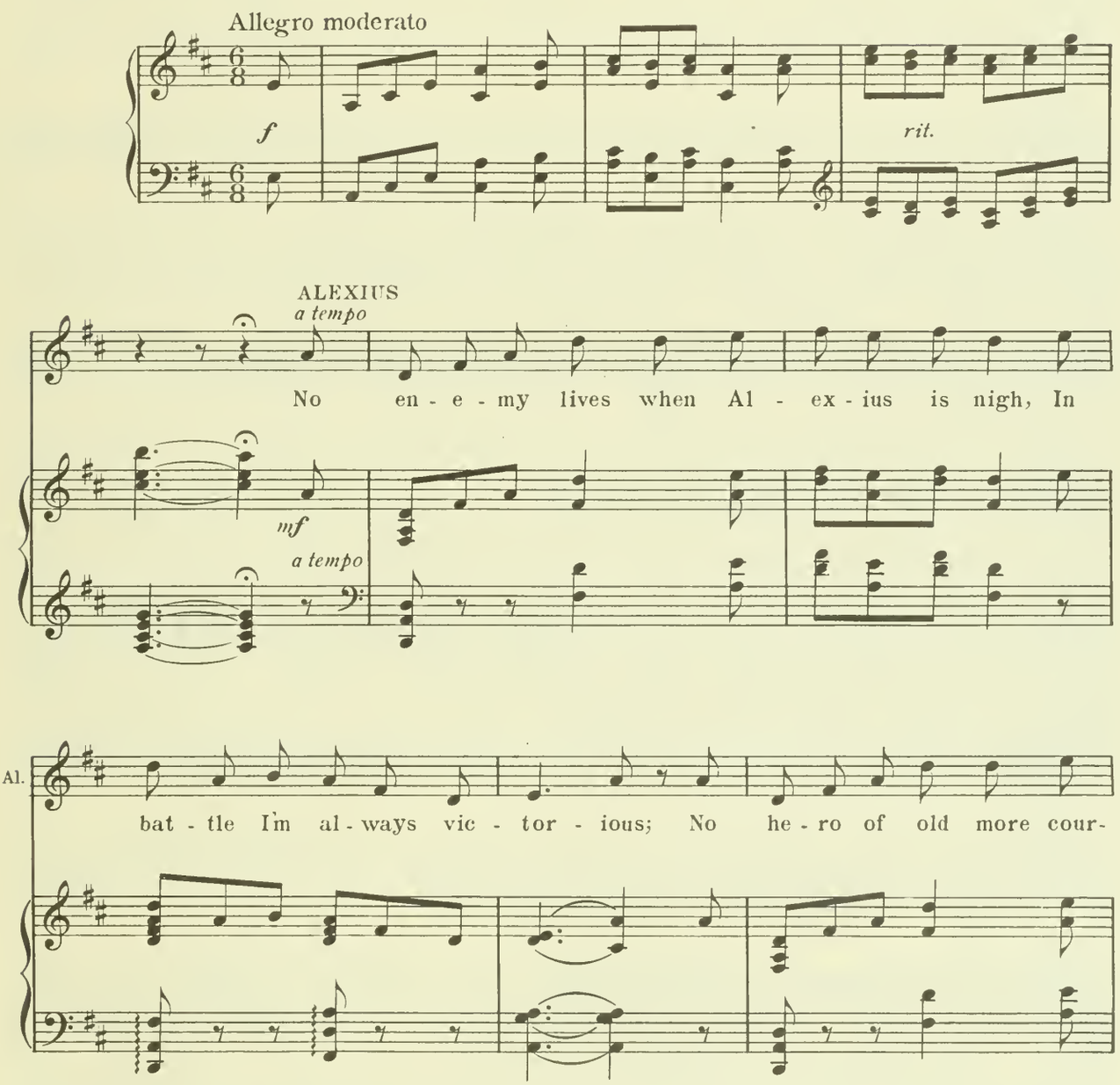
Alexius The Heroic

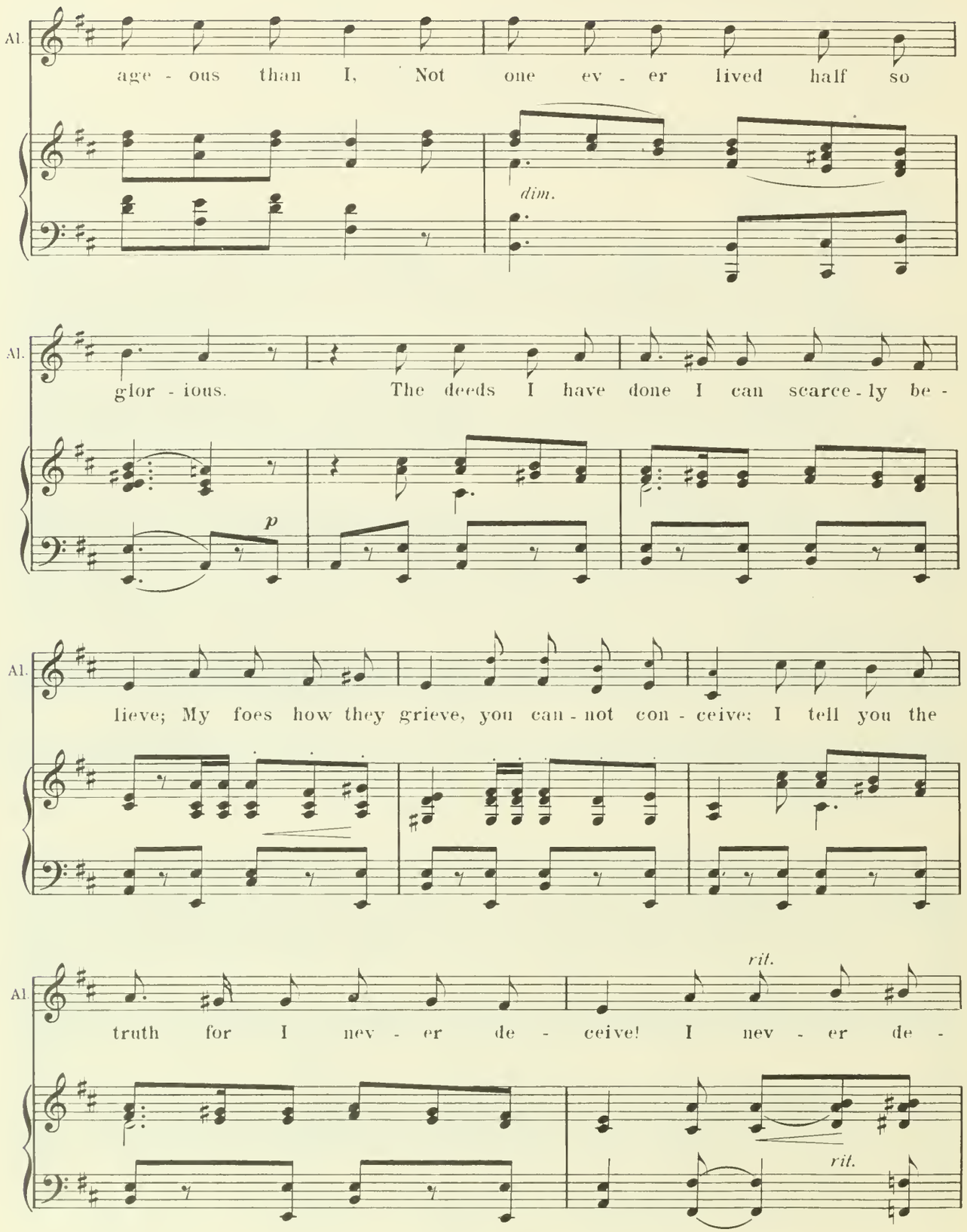
Sextette and Chorus

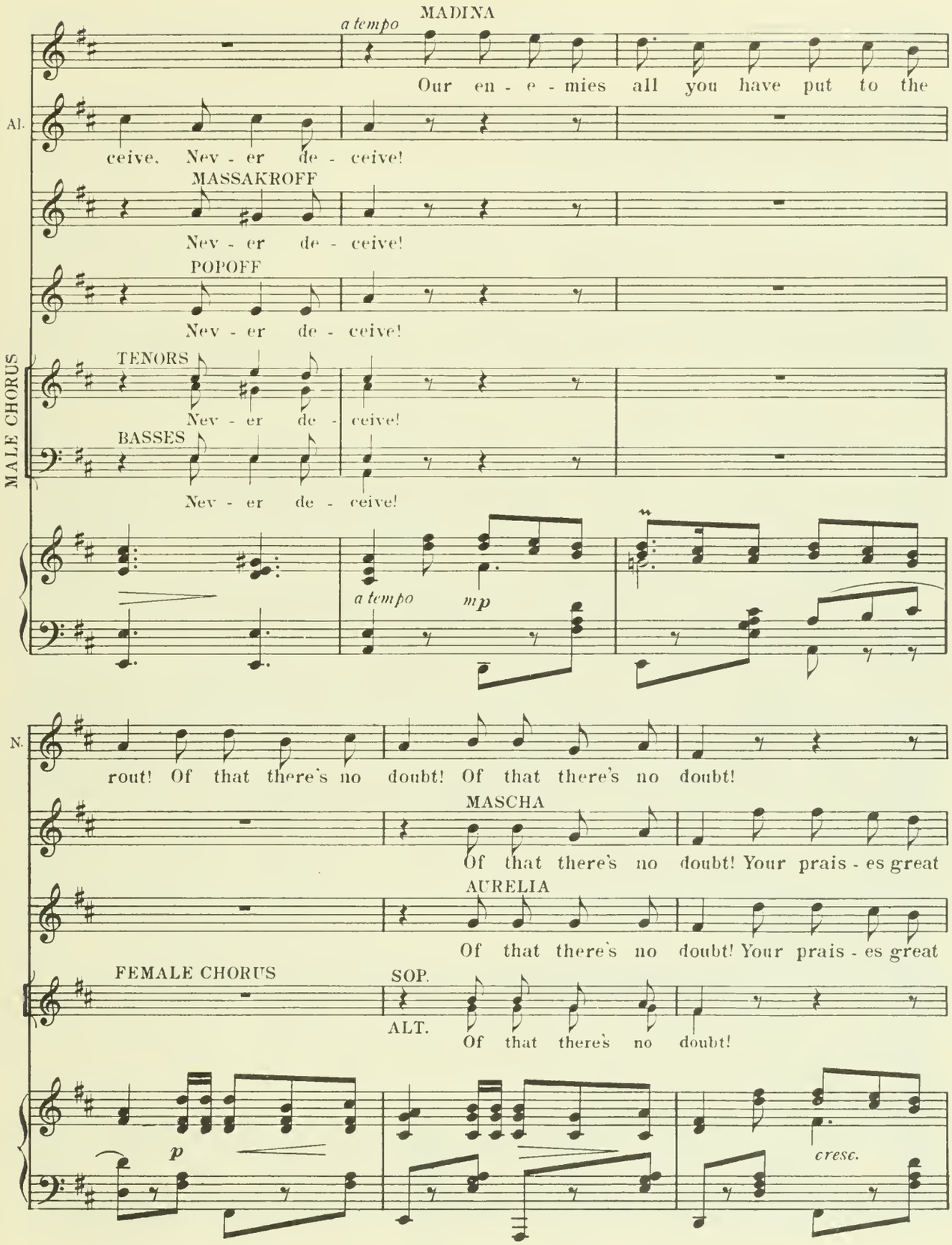
(Nadina, Masha, Aurelia, Alexius, Popoff, Massakroff)

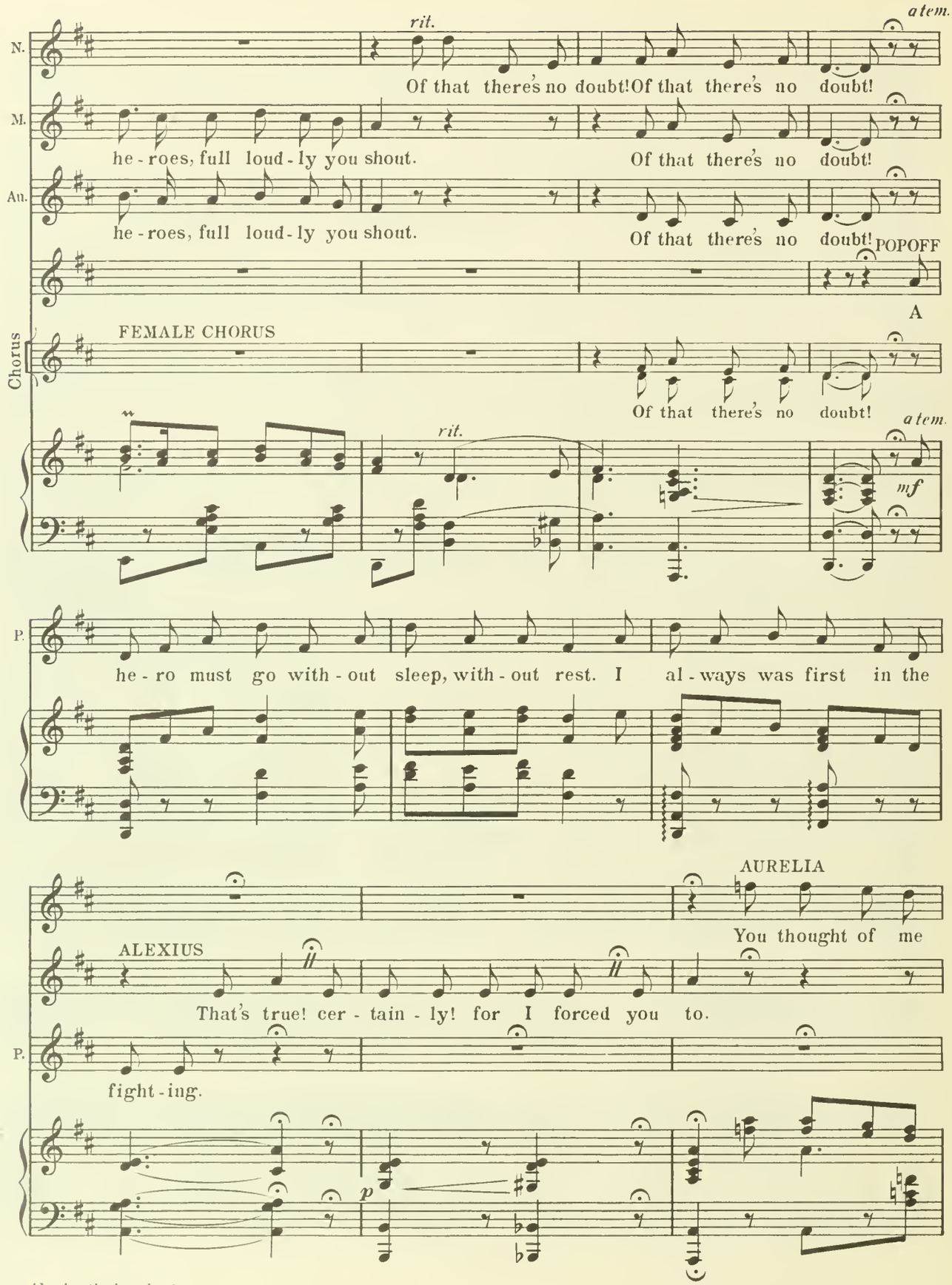
English Words by
STANISLAUS STANGE

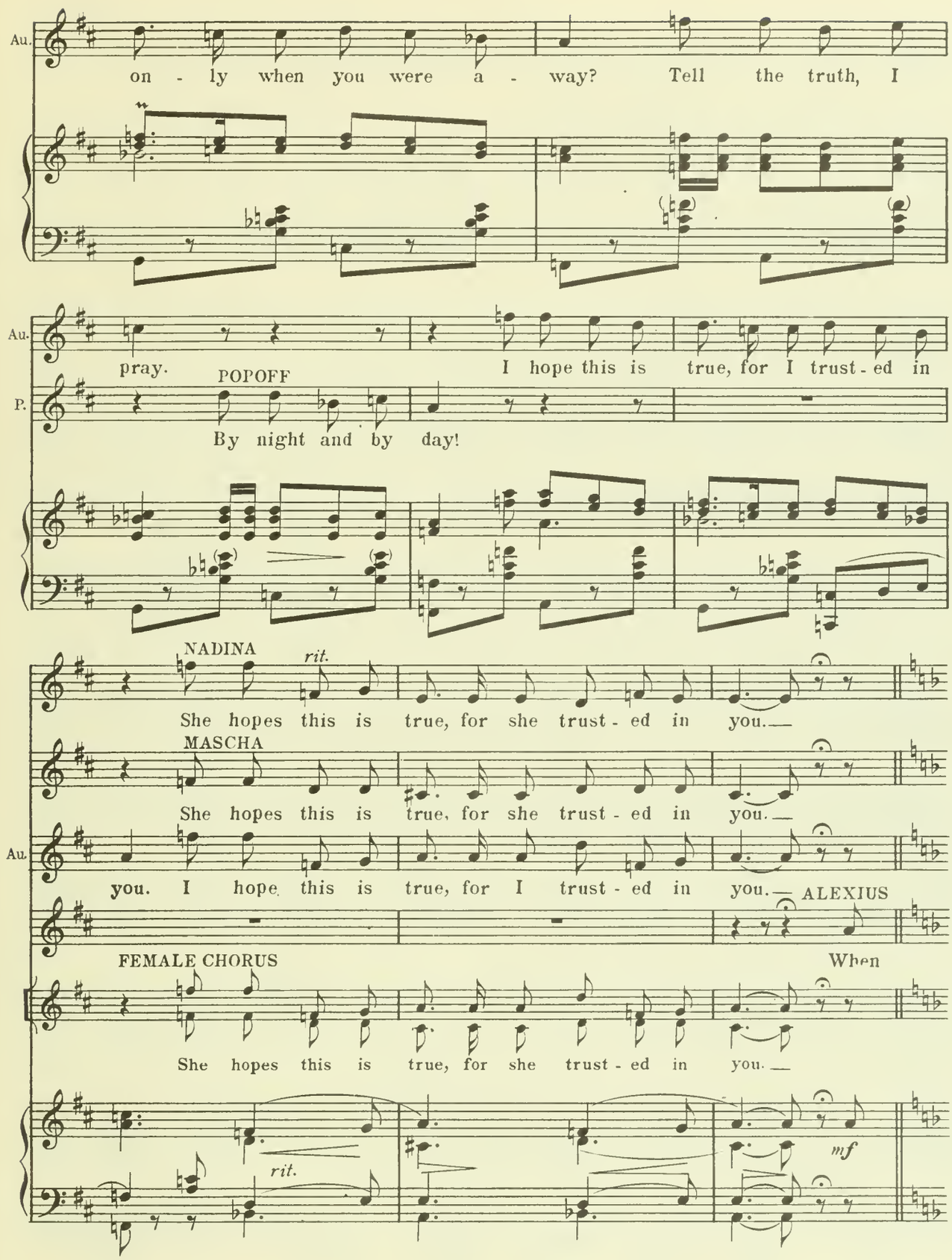
Music by
OSCAR STRAUS

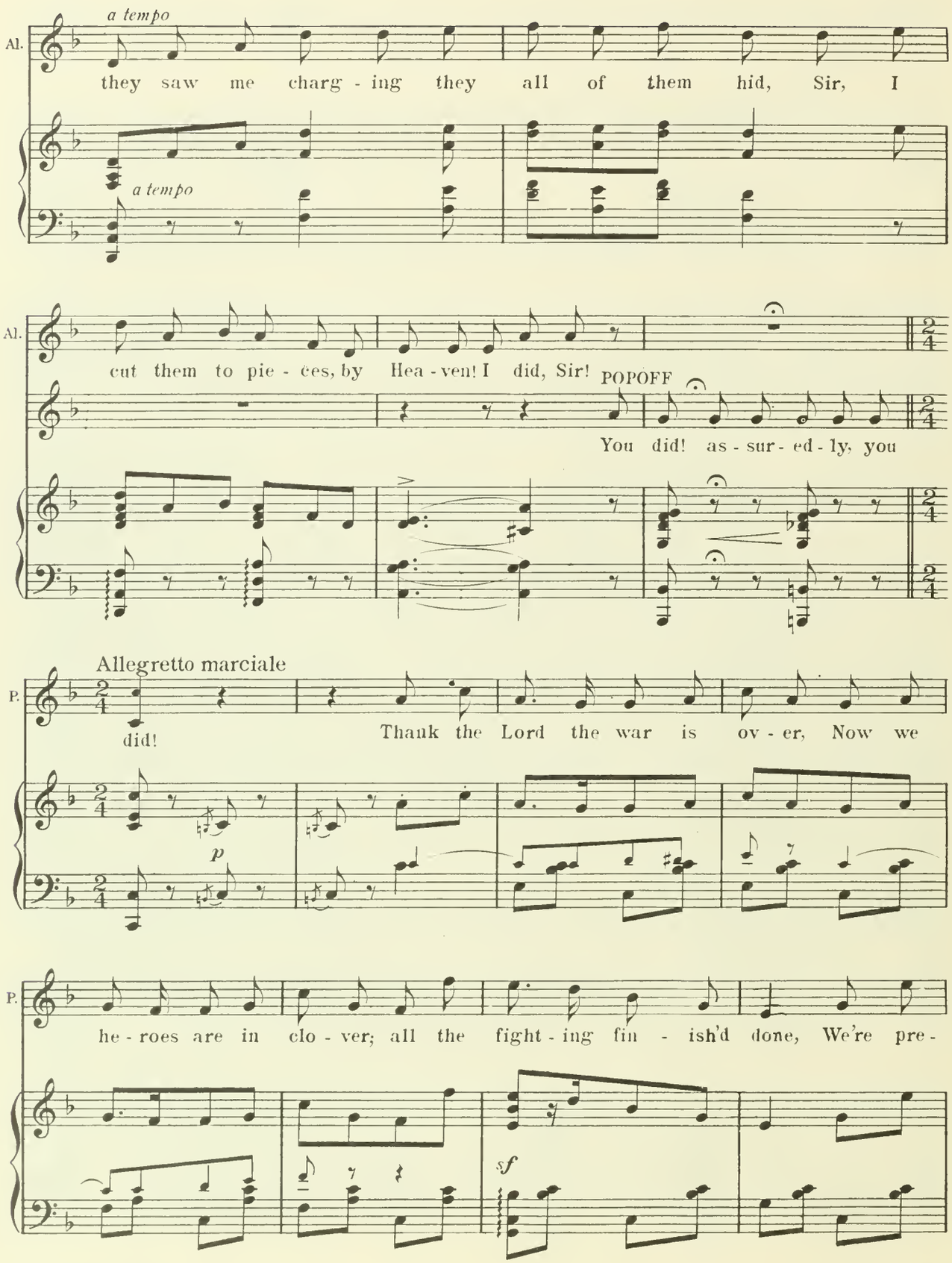


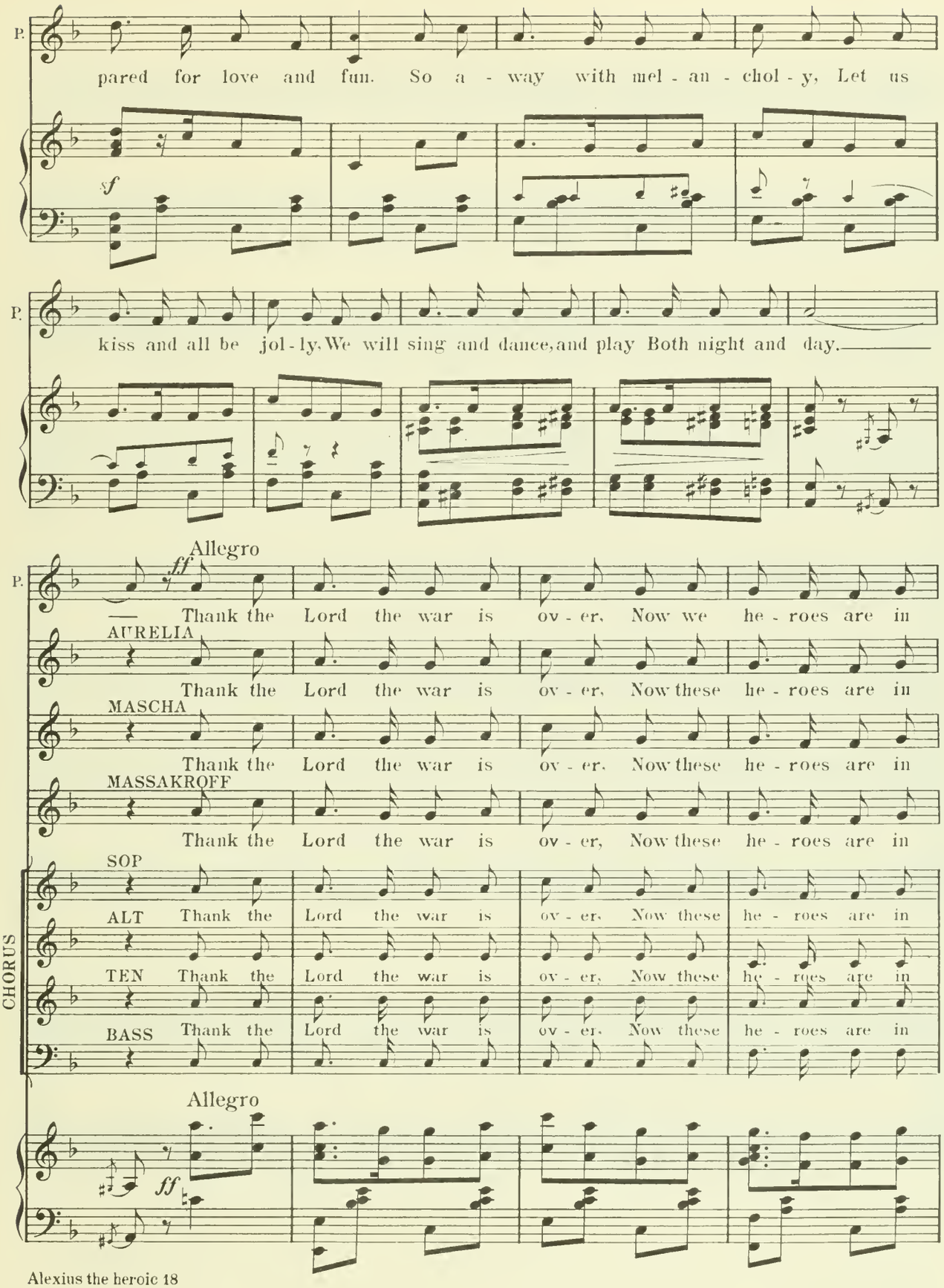

Al.
age - ous than I, Not one ev - er lived half so
dim.
Al.
glor - ious. The deeds I have done I can scarce - ly be -
p
Al.
lieve; My foes how they grieve, you can - not con - ceive: I tell you the
Al.
truth for I nev - er de - ceive! I nev - er de -
rit.
rit.

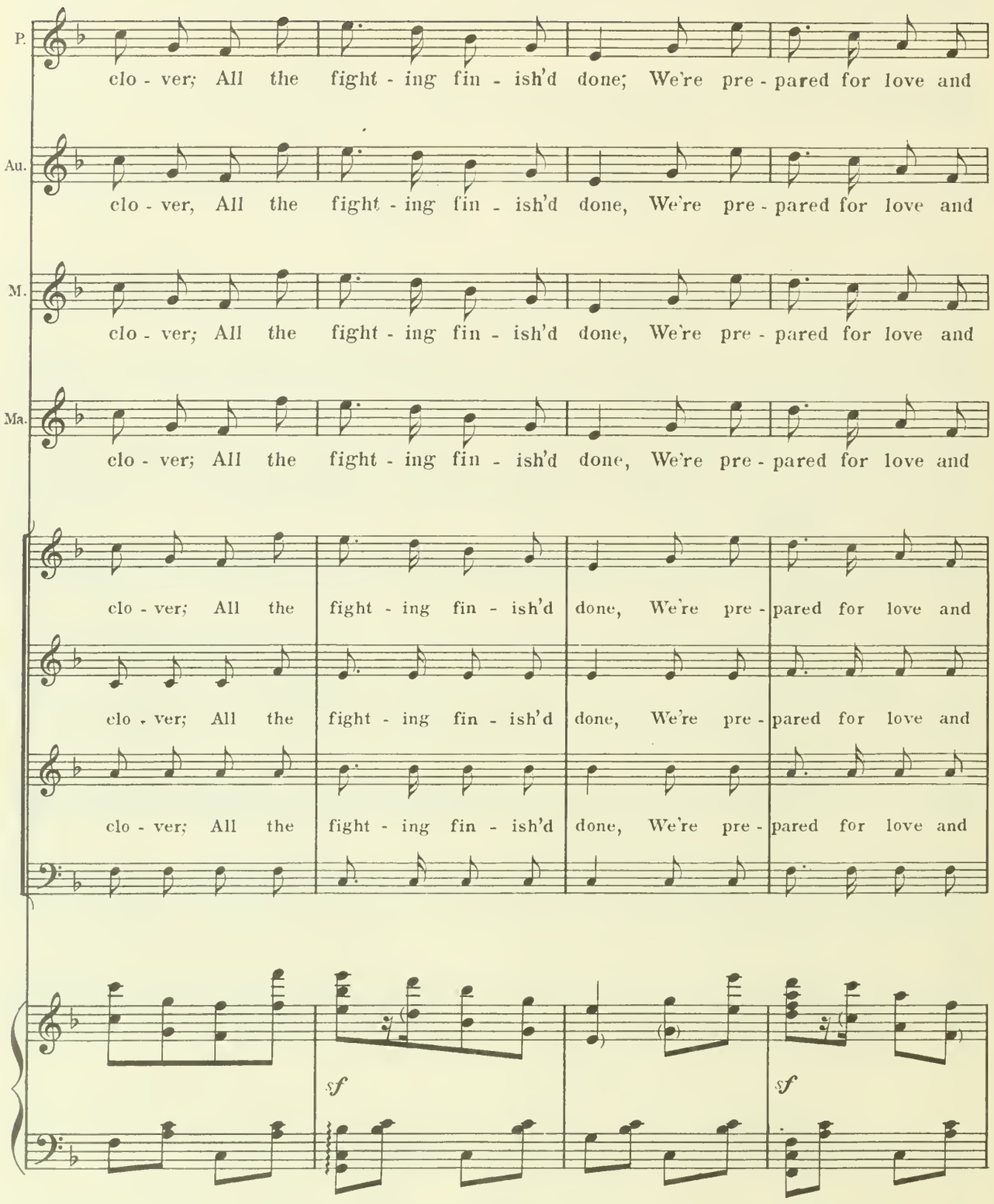

MADINA
a tempo
Our en - e - mies all you have put to the
Al.
ceive. Nev - er de - ceive!
MASSAKROFF
Nev - er de - ceive!
POPOFF
Nev - er de - ceive!
MALE CHORUS
TENORS
Nev - er de - ceive!
BASSES
Nev - er de - ceive!
a tempo
mp
N.
rout! Of that there's no doubt! Of that there's no doubt!
MASCHA
Of that there's no doubt! Your prais - es great
AURELIA
Of that there's no doubt! Your prais - es great
FEMALE CHORUS
SOP.
ALT.
Of that there's no doubt!
p
cresc.

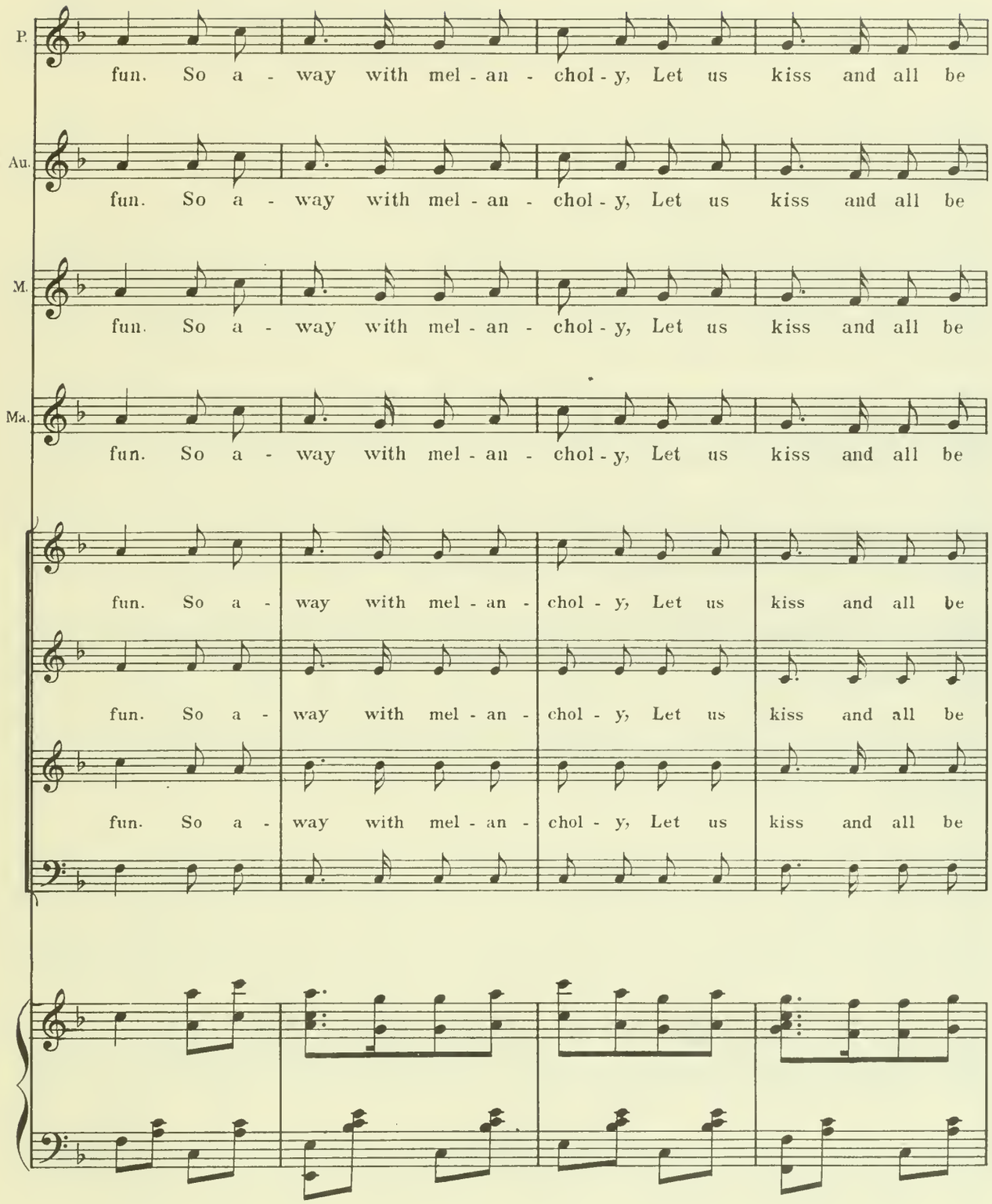

rit.
a tem.
N.
Of that there's no doubt! Of that there's no doubt!
M.
he - roes, full loud - ly you shout. Of that there's no doubt!
Au.
he - roes, full loud - ly you shout. Of that there's no doubt!
POPOFF
A
Chorus
FEMALE CHORUS
Of that there's no doubt!
rit.
a tem.
mf
P.
he - ro must go with - out sleep, with - out rest. I al - ways was first in the
AURELIA
You thought of me
ALEXIUS
That's true! cer - tain - ly! for I forced you to.
P.
fight - ing.
p

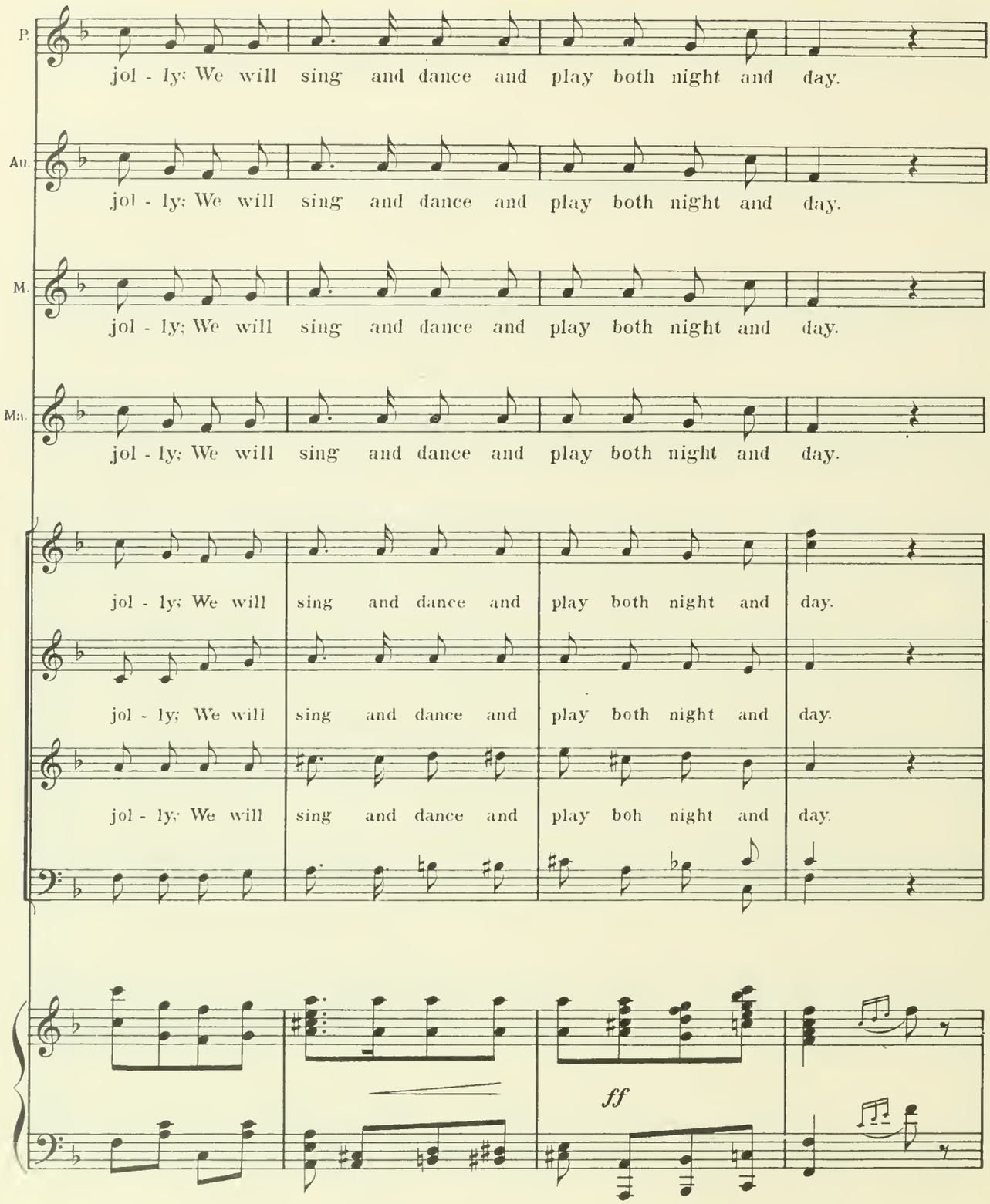

Au.
on - ly when you were a - way? Tell the truth, I
Au.
pray.
POPOFF
I hope this is true, for I trust - ed in
P.
By night and by day!
NADINA
rit.
She hopes this is true, for she trust - ed in you.
MASCHA
She hopes this is true, for she trust - ed in you.
Au.
you. I hope this is true, for I trust - ed in you.
ALEXIUS
FEMALE CHORUS
When
She hopes this is true, for she trust - ed in you.
rit.
mf

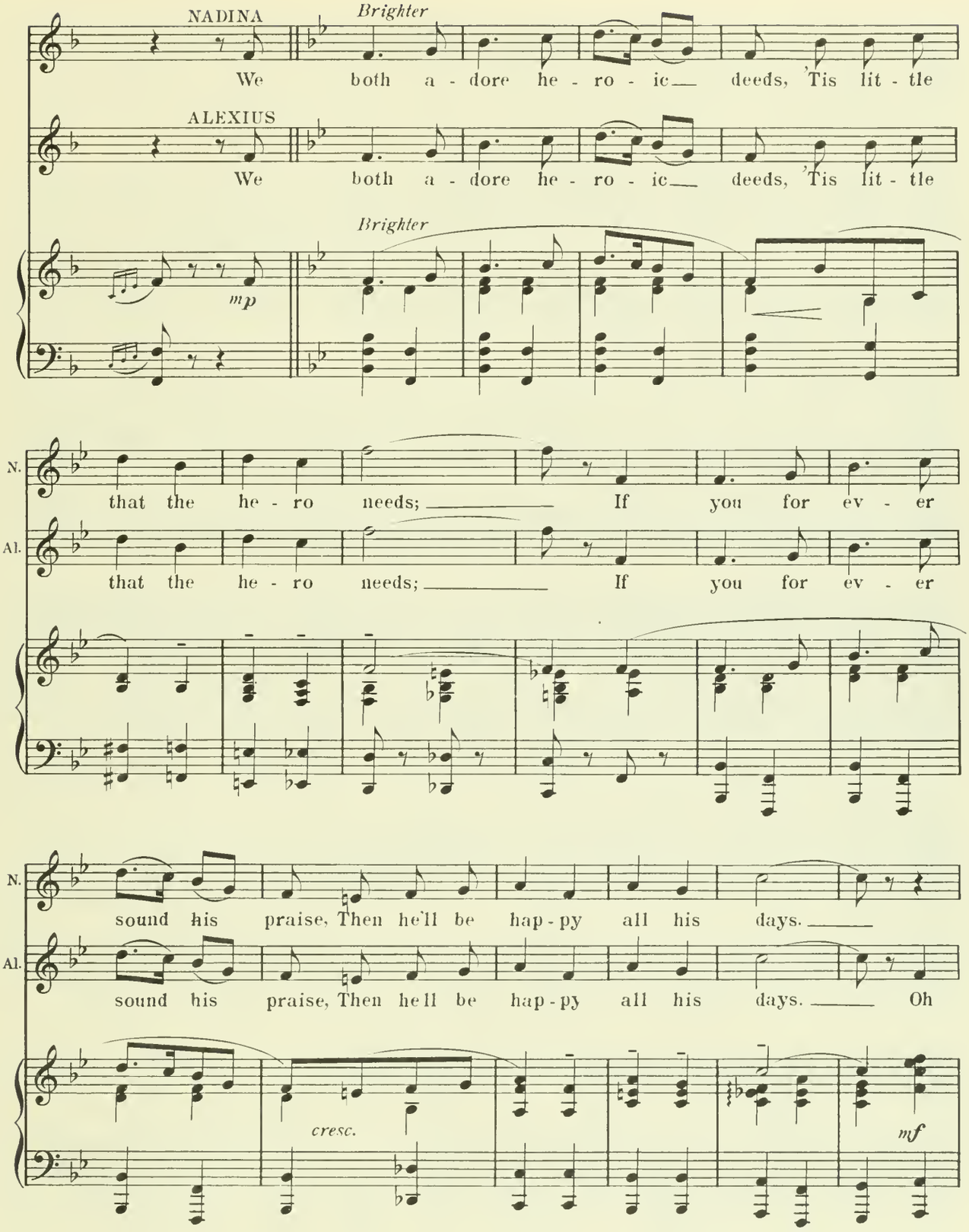

a tempo
Al.
they saw me charg - ing they all of them hid, Sir, I
a tempo
Al.
cut them to pie - ces, by Hea - ven! I did, Sir!
POPOFF
You did! as - sur - ed - ly, you
Allegretto marciale
P.
did!
Thank the Lord the war is ov - er, Now we
p
P.
he - roes are in clo - ver; all the fight - ing fin - ish'd done, We're pre -
sf

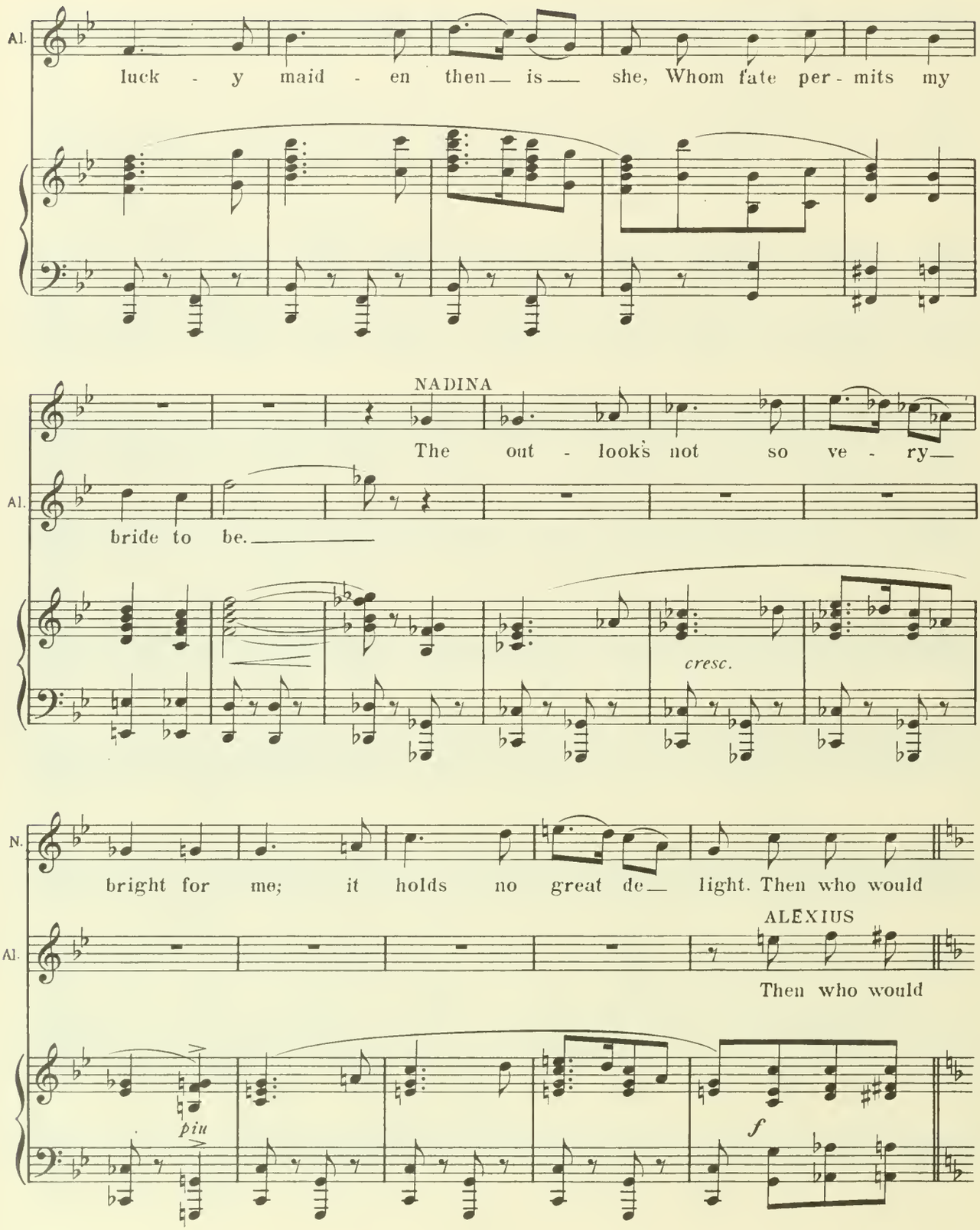

P.
pared for love and fun. So a - way with mel - an - chol - y, Let us
sf
P.
kiss and all be jol - ly, We will sing and dance, and play Both night and day.
Allegro
ff
P.
Thank the Lord the war is ov - er, Now we he - roes are in
AURELIA
Thank the Lord the war is ov - er, Now these he - roes are in
MASCHA
Thank the Lord the war is ov - er, Now these he - roes are in
MASSAKROFF
Thank the Lord the war is ov - er, Now these he - roes are in
CHORUS
SOP
ALT Thank the Lord the war is ov - er, Now these he - roes are in
TEN Thank the Lord the war is ov - er, Now these he - roes are in
BASS Thank the Lord the war is ov - er, Now these he - roes are in
Allegro
ff

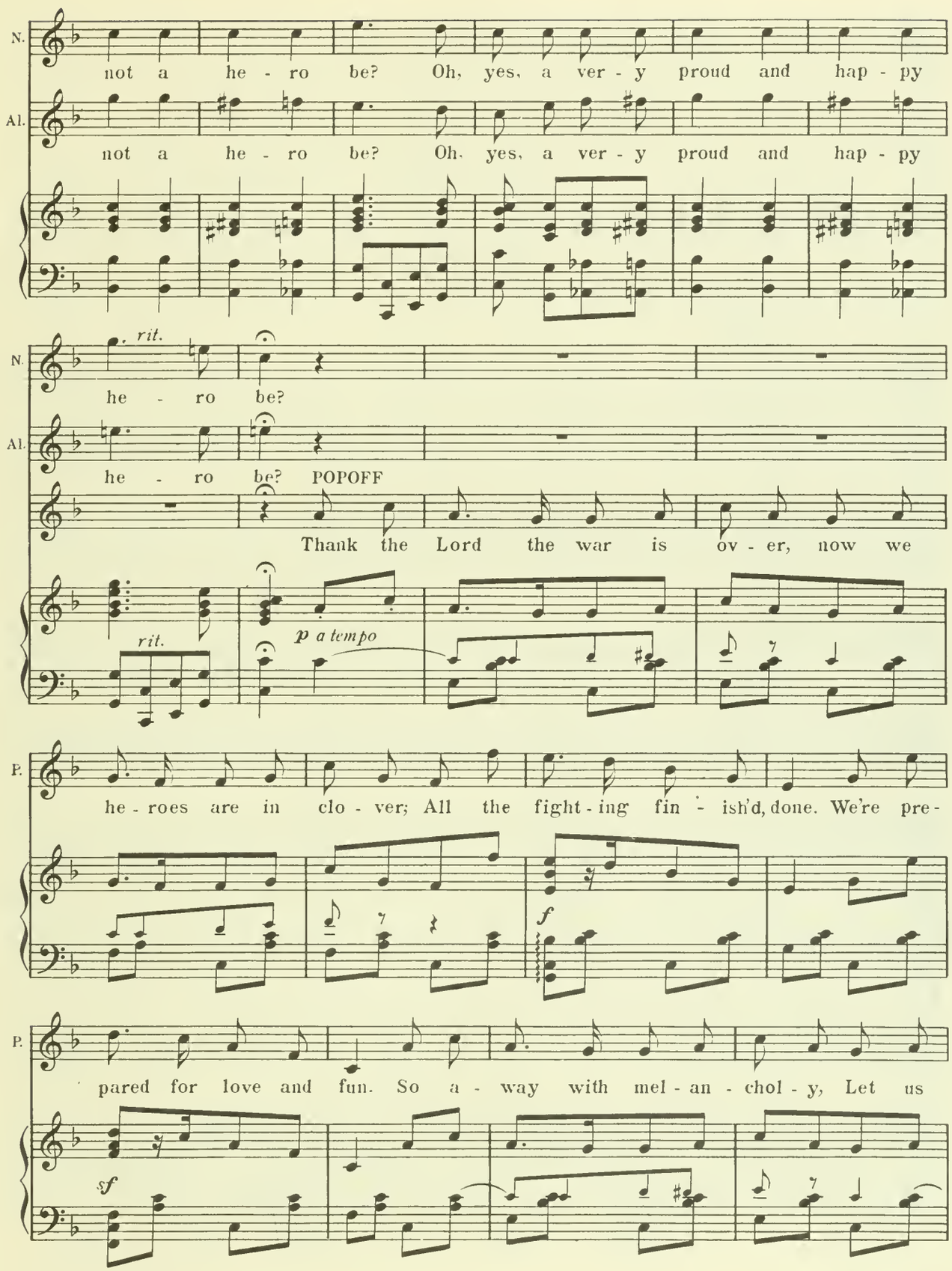

P.
clo - ver; All the fight - ing fin - ish'd done; We're pre - pared for love and
Au.
clo - ver, All the fight - ing fin - ish'd done, We're pre - pared for love and
M.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
Ma.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and
sf
sf

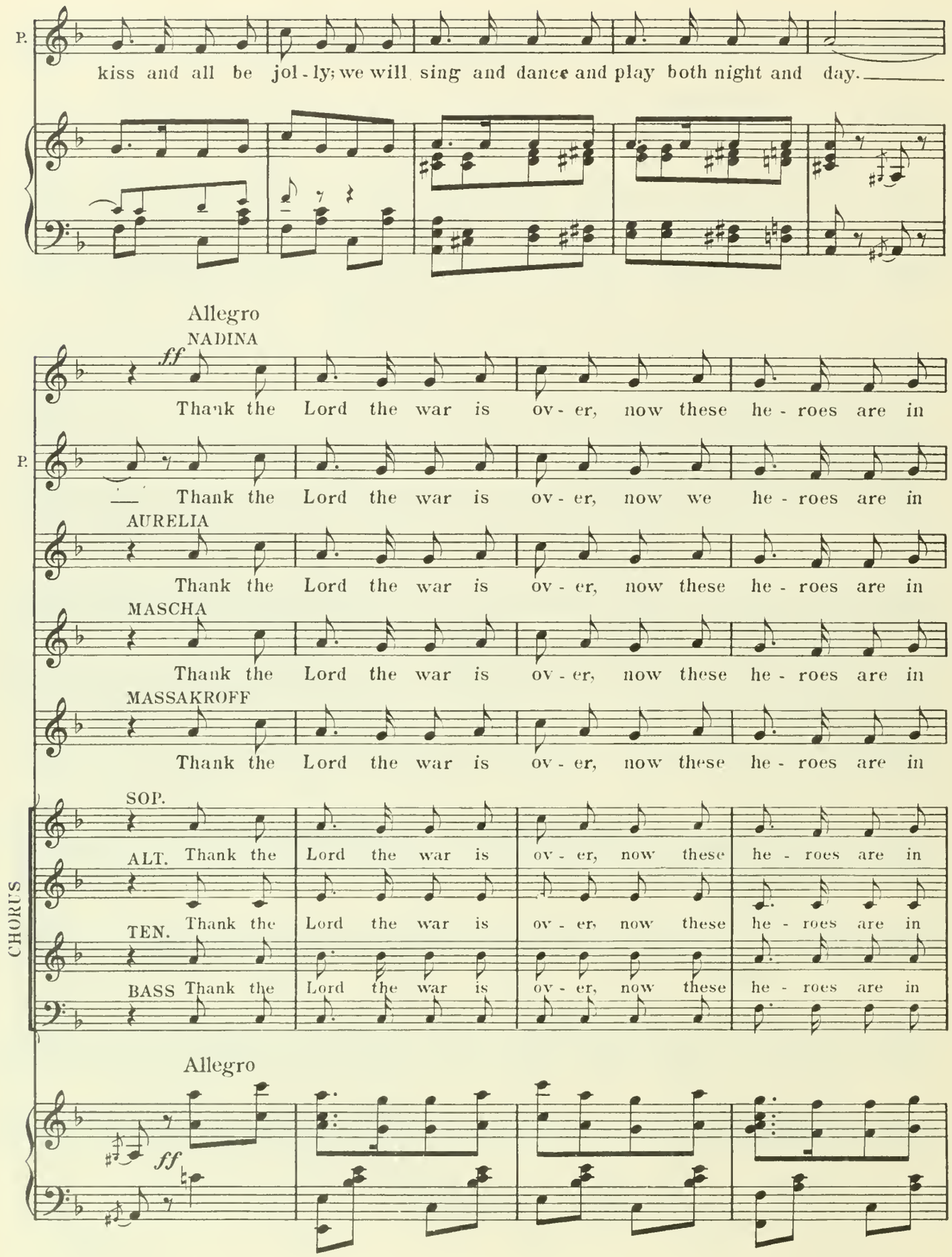

P.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
Au.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
M.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
Ma.
fun. So a - way with mel - an - chol - y, Let us kiss and all be
fun. So a - way with mel - an - chol - y, Let us kiss and all be
fun. So a - way with mel - an - chol - y, Let us kiss and all be
fun. So a - way with mel - an - chol - y, Let us kiss and all be

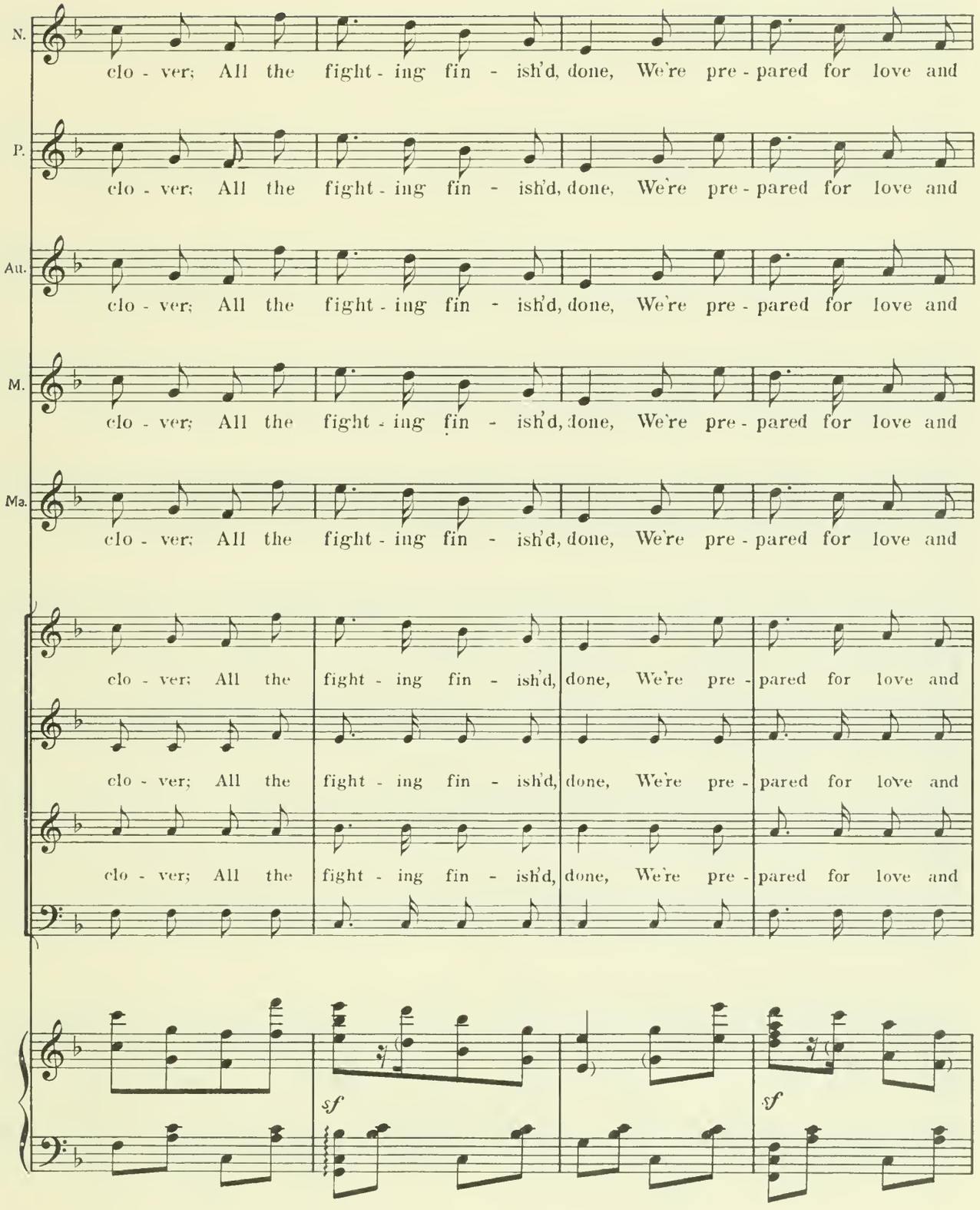

P.
jol - ly; We will sing and dance and play both night and day.
Au.
jol - ly; We will sing and dance and play both night and day.
M.
jol - ly; We will sing and dance and play both night and day.
Ma.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play boh night and day.
ff

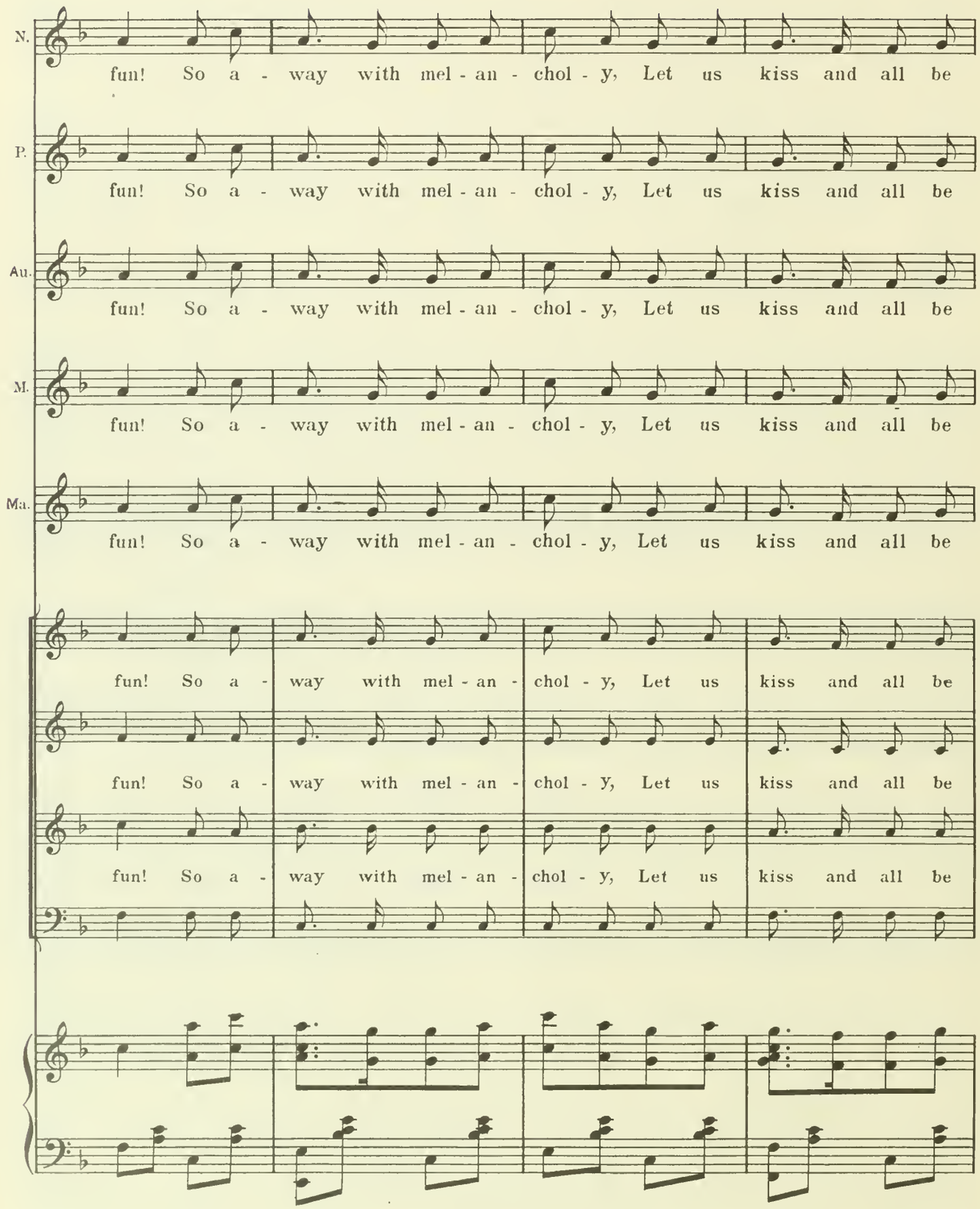

NADINA
Brighter
We both a - dore he - ro - ic deeds, 'Tis lit - tle
ALEXIUS
We both a - dore he - ro - ic deeds, 'Tis lit - tle
Brighter
mp
N.
that the he - ro needs; If you for ev - er
Al.
that the he - ro needs; If you for ev - er
N.
sound his praise, Then he'll be hap - py all his days.
Al.
sound his praise, Then he'll be hap - py all his days. Oh
cresc.
mf

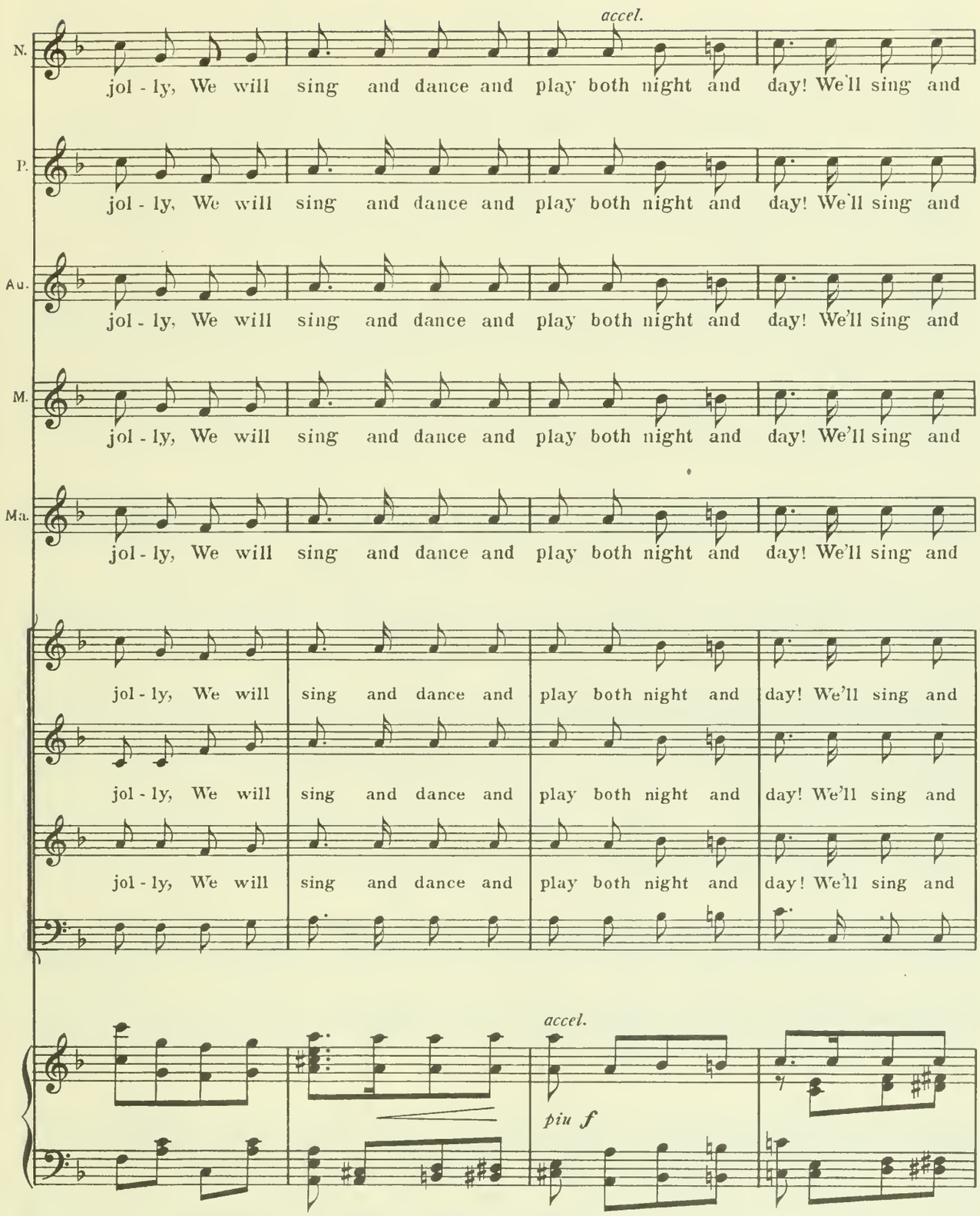

Al.
luck - y maid - en then — is — she, Whom fate per - mits my
NADINA
The out - look's not so ve - ry —
Al.
bride to be. —
cresc.
N.
bright for me; it holds no great de — light. Then who would
ALEXIUS
Al.
Then who would
piu
f

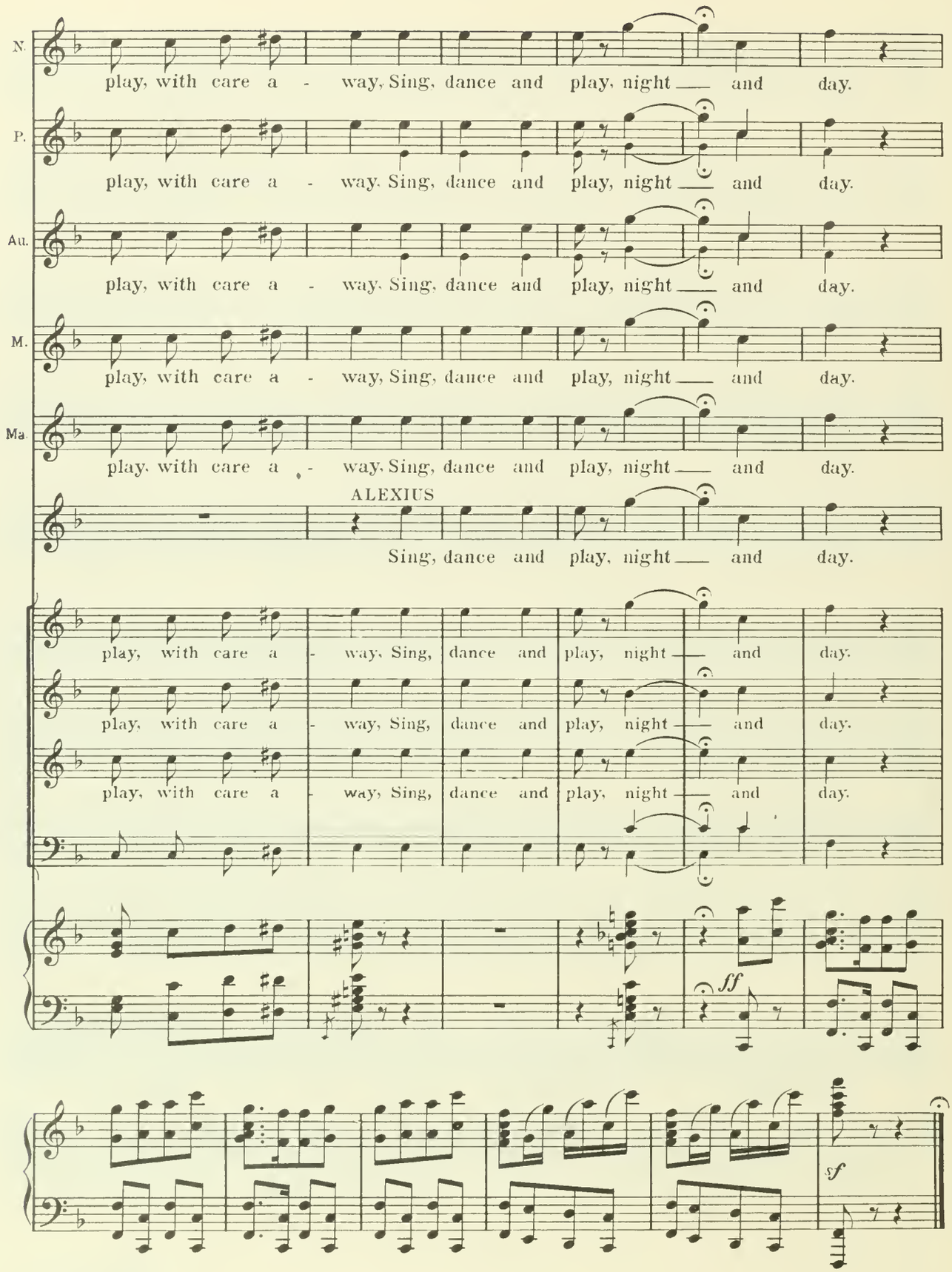

N.
not a he - ro be? Oh, yes, a ver - y proud and hap - py
Al.
not a he - ro be? Oh, yes, a ver - y proud and hap - py
rit.
N.
he - ro be?
Al.
he - ro be? POPOFF
Thank the Lord the war is ov - er, now we
rit.
p a tempo
P.
he - roes are in clo - ver; All the fight - ing fin - ish'd, done. We're pre -
f
P.
pared for love and fun. So a - way with mel - an - chol - y, Let us
sf


P.
kiss and all be jol - ly; we will sing and dance and play both night and day.
Allegro
NADINA
ff
Thank the Lord the war is ov - er, now these he - roes are in
P.
Thank the Lord the war is ov - er, now we he - roes are in
AURELIA
Thank the Lord the war is ov - er, now these he - roes are in
MASCHA
Thank the Lord the war is ov - er, now these he - roes are in
MASSAKROFF
Thank the Lord the war is ov - er, now these he - roes are in
CHORUS
SOP.
ALT. Thank the Lord the war is ov - er, now these he - roes are in
TEN. Thank the Lord the war is ov - er, now these he - roes are in
BASS Thank the Lord the war is ov - er, now these he - roes are in
Allegro
ff


N.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
P.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
Au.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
M.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
Ma.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and
sf
sf

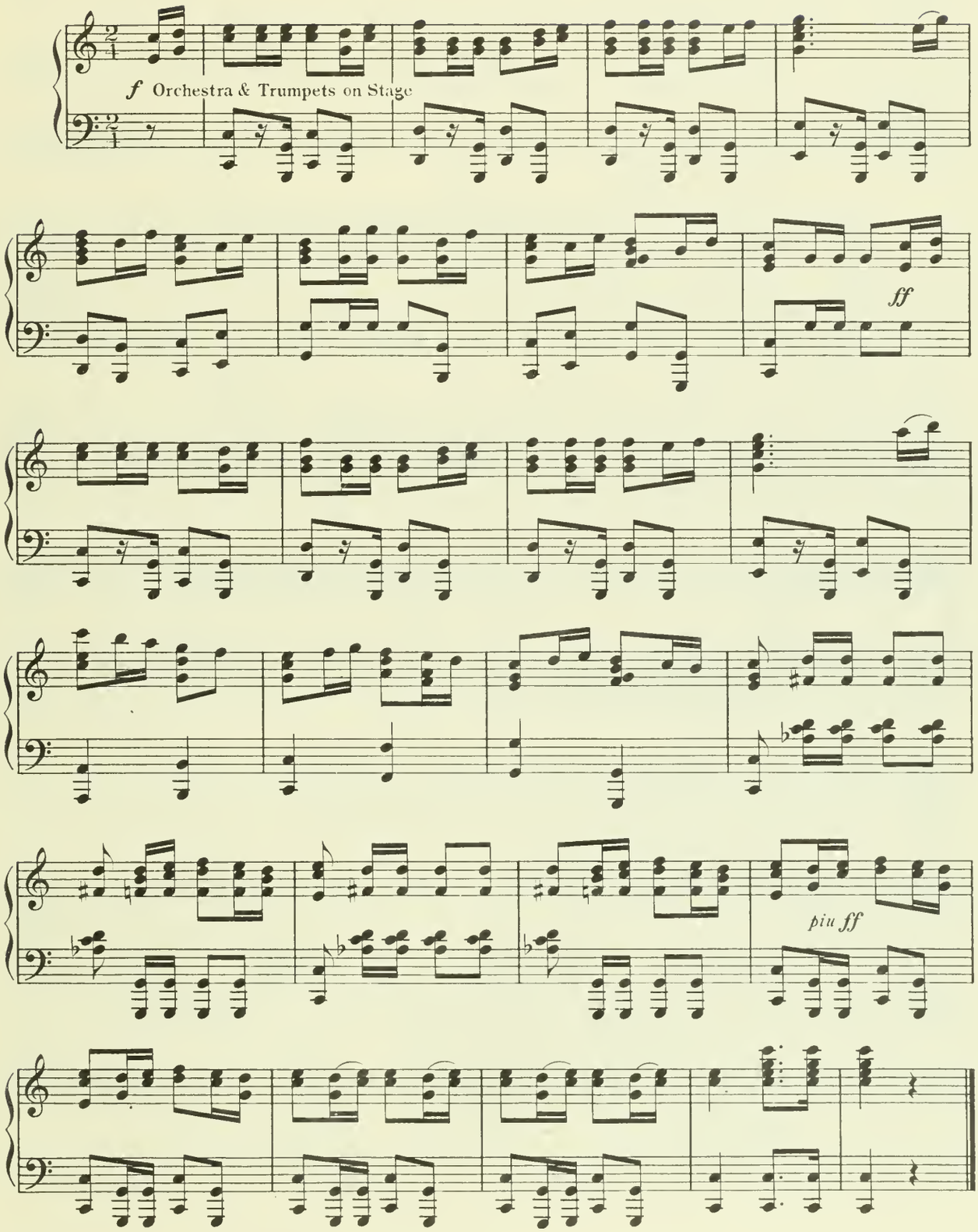

N.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
P.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
Au.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
M.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
Ma.
fun! So a - way with mel - an - chol - y, Let us kiss and all be
fun! So a - way with mel - an - chol - y, Let us kiss and all be
fun! So a - way with mel - an - chol - y, Let us kiss and all be
fun! So a - way with mel - an - chol - y, Let us kiss and all be


accel.
N.
jol - ly, We will sing and dance and play both night and day! We'll sing and
P.
jol - ly, We will sing and dance and play both night and day! We'll sing and
Au.
jol - ly, We will sing and dance and play both night and day! We'll sing and
M.
jol - ly, We will sing and dance and play both night and day! We'll sing and
Ma.
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
accel.
piu f


N.
play, with care a - way, Sing, dance and play, night — and day.
P.
play, with care a - way, Sing, dance and play, night — and day.
Au.
play, with care a - way, Sing, dance and play, night — and day.
M.
play, with care a - way, Sing, dance and play, night — and day.
Ma.
play, with care a - way, Sing, dance and play, night — and day.
ALEXIUS
Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
ff
sf

Nº 7b

Exit



Exit 1

Nº 8

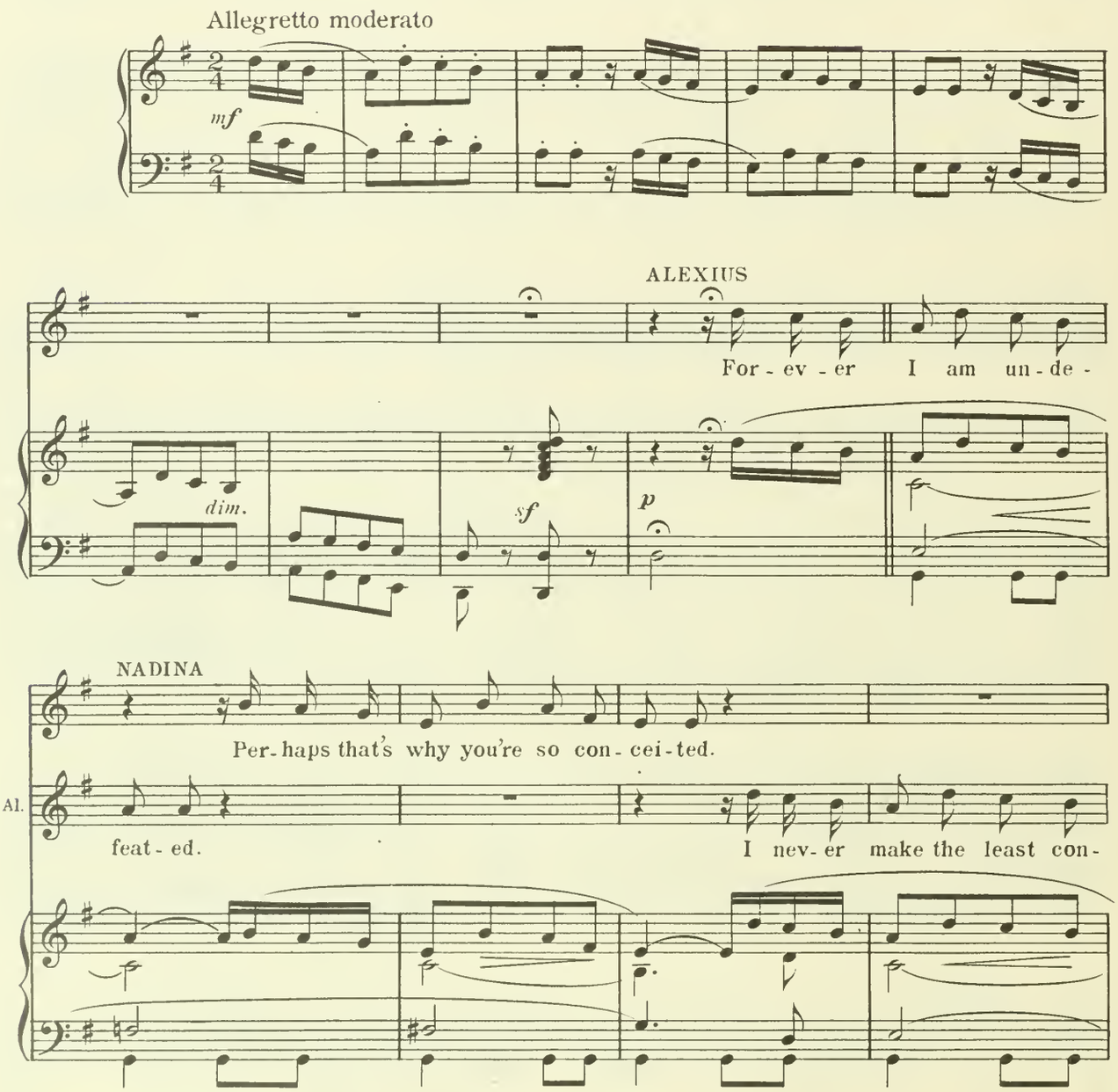
Never Was There Such A Lover

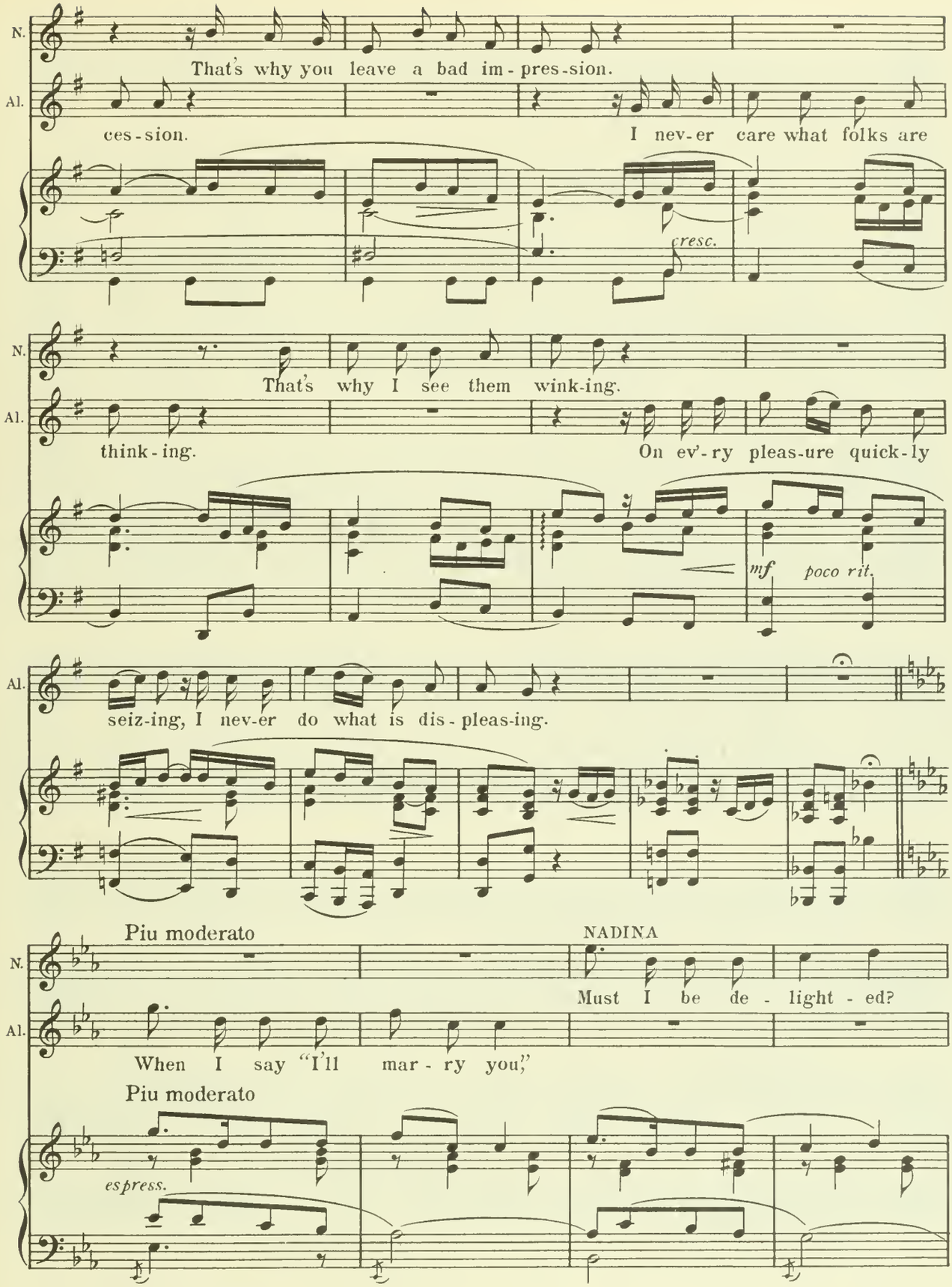
Duet

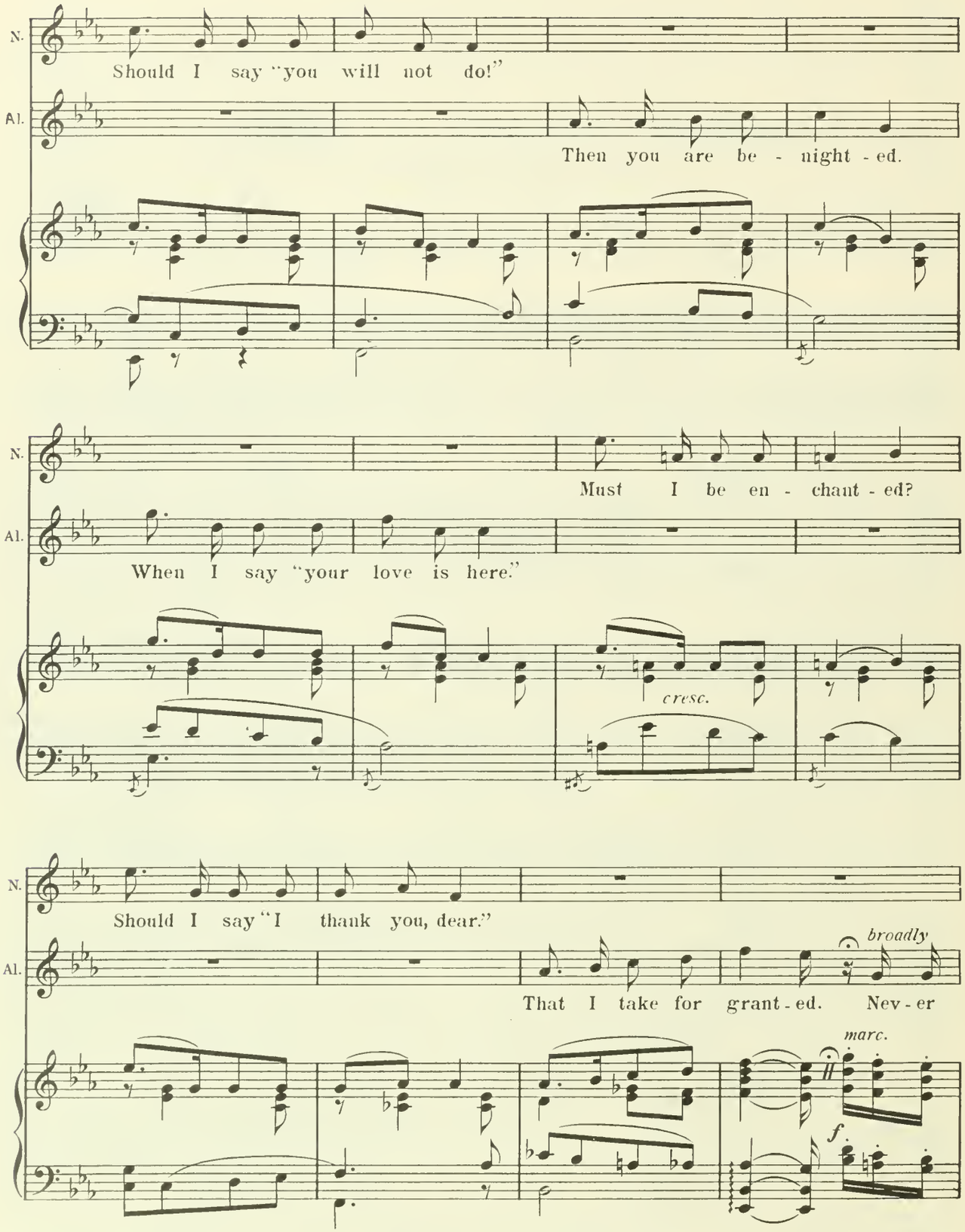
(Alexius and Nadina)

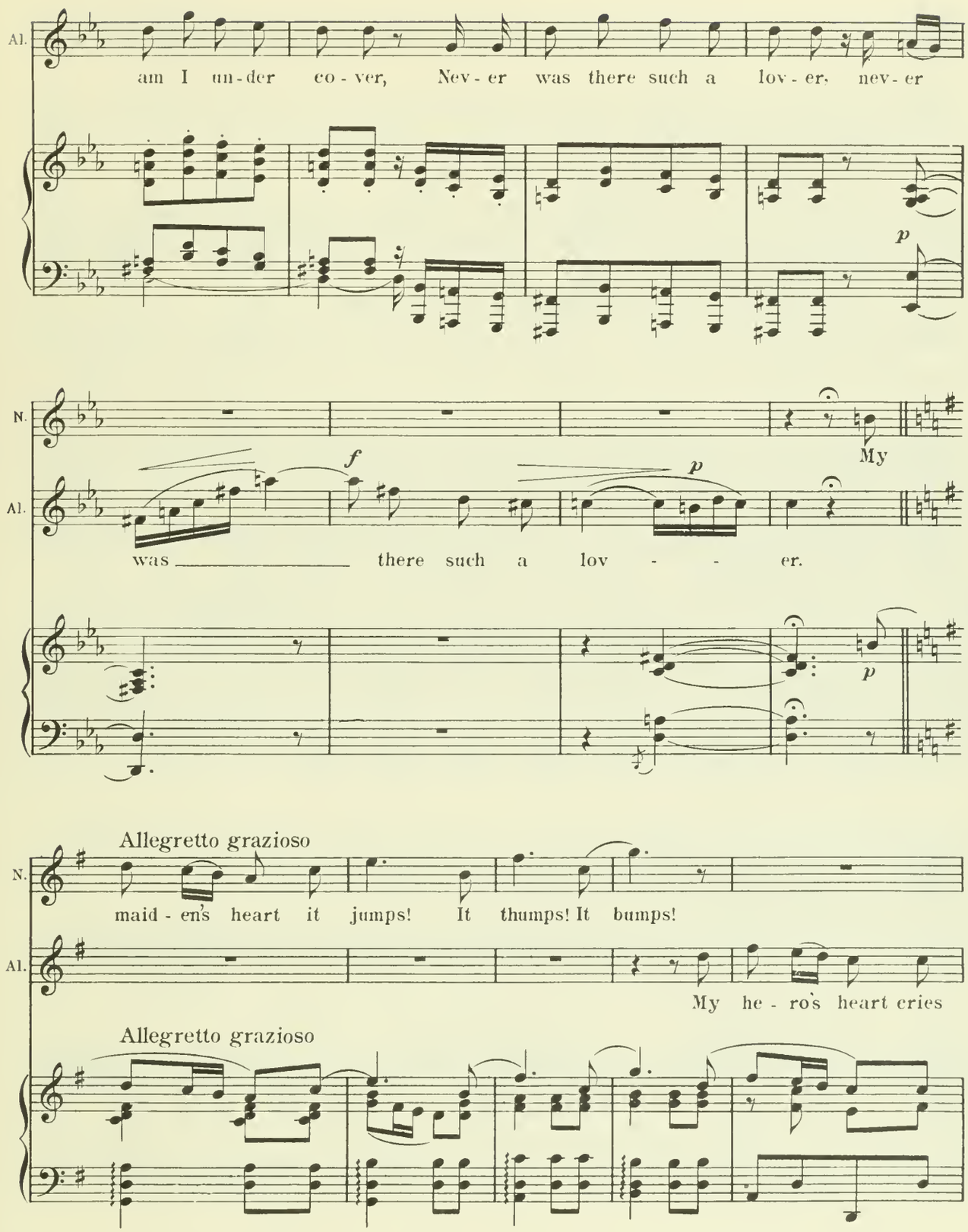
English Words by
STANISLAUS STANGE

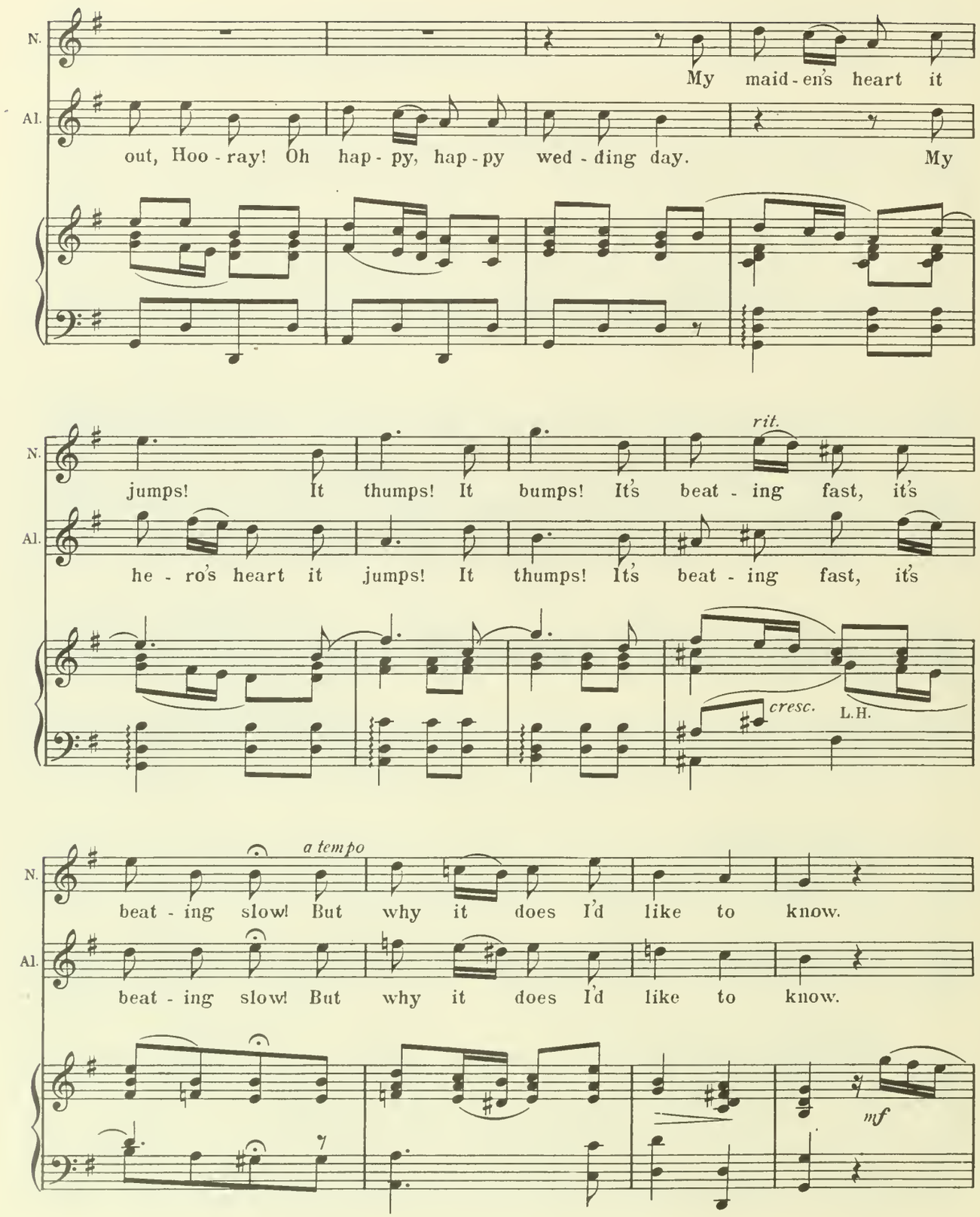
Music by
OSCAR STRAUS

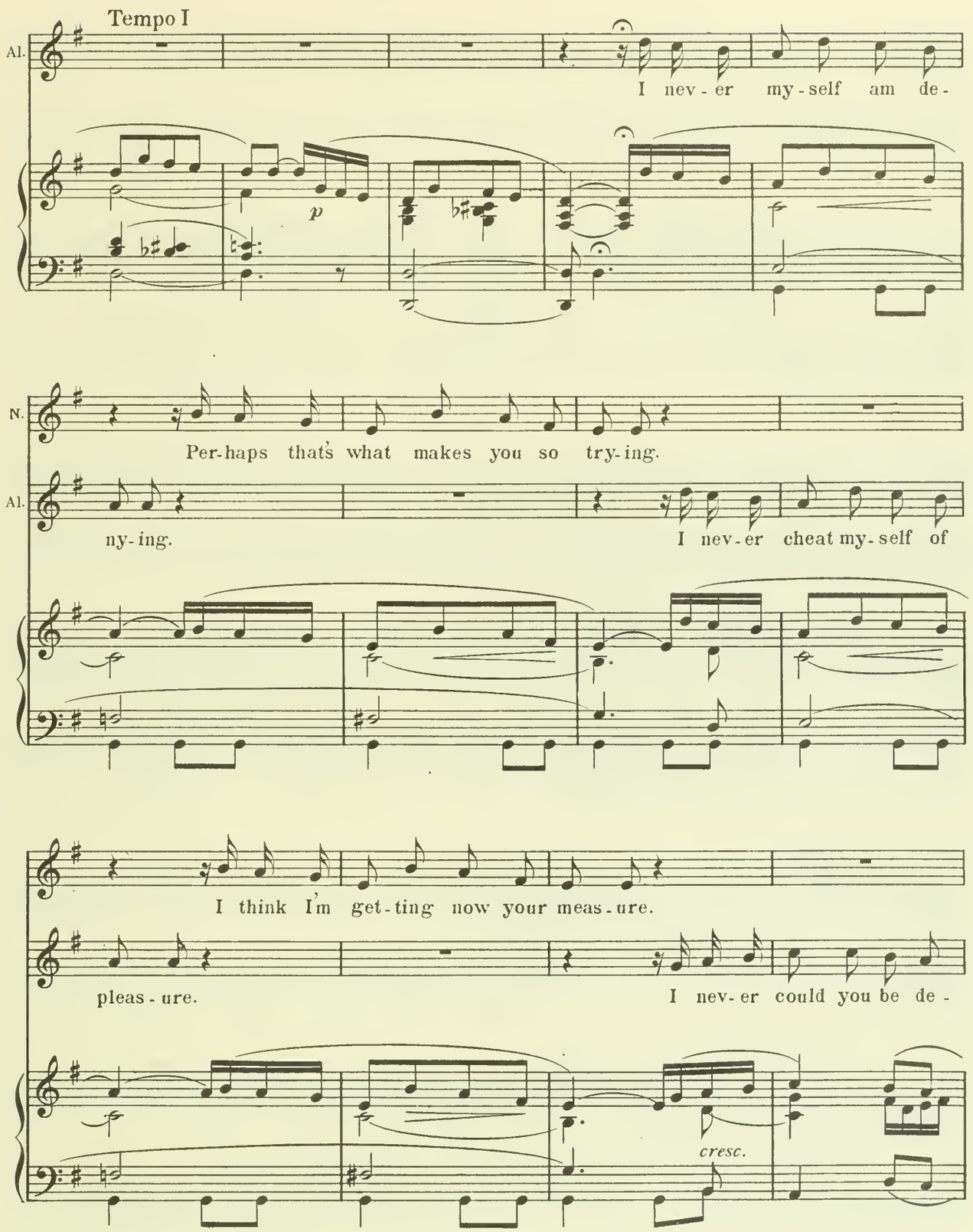


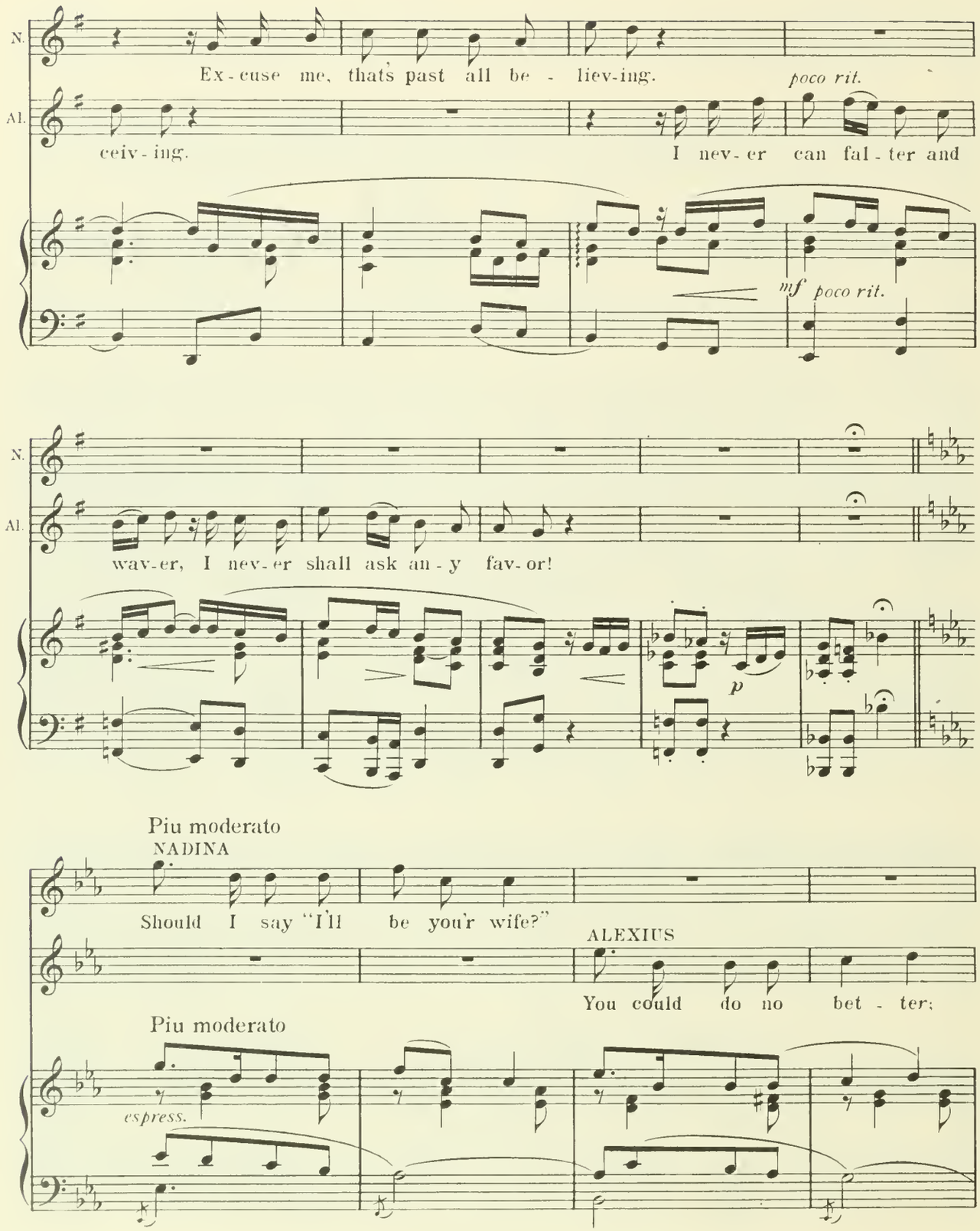

N.
That's why you leave a bad im-pres-sion.
Al.
ces-sion.
I nev-er care what folks are
cresc.
N.
That's why I see them wink-ing.
Al.
think-ing.
On ev'-ry pleas-ure quick-ly
mf
poco rit.
Al.
seiz-ing, I nev-er do what is dis-pleas-ing.
Piu moderato
NADINA
N.
Must I be de-light-ed?
Al.
When I say "I'll mar-ry you,"
Piu moderato
espress.

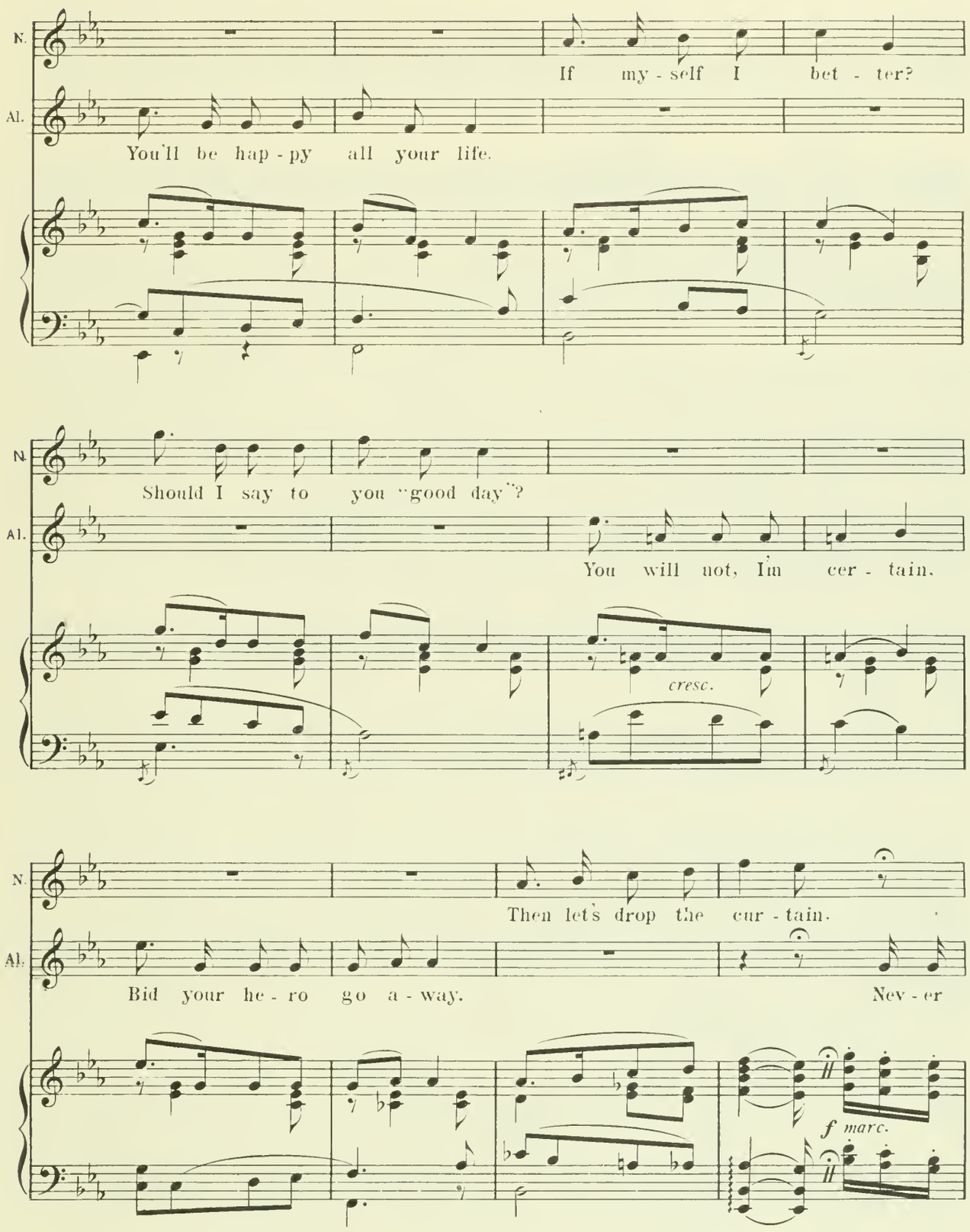

N.
Should I say "you will not do!"
Al.
Then you are be - night - ed.
N.
Must I be en - chant - ed?
Al.
When I say "your love is here."
cresc.
N.
Should I say "I thank you, dear."
Al.
broadly
That I take for grant - ed. Nev - er
marc.
f

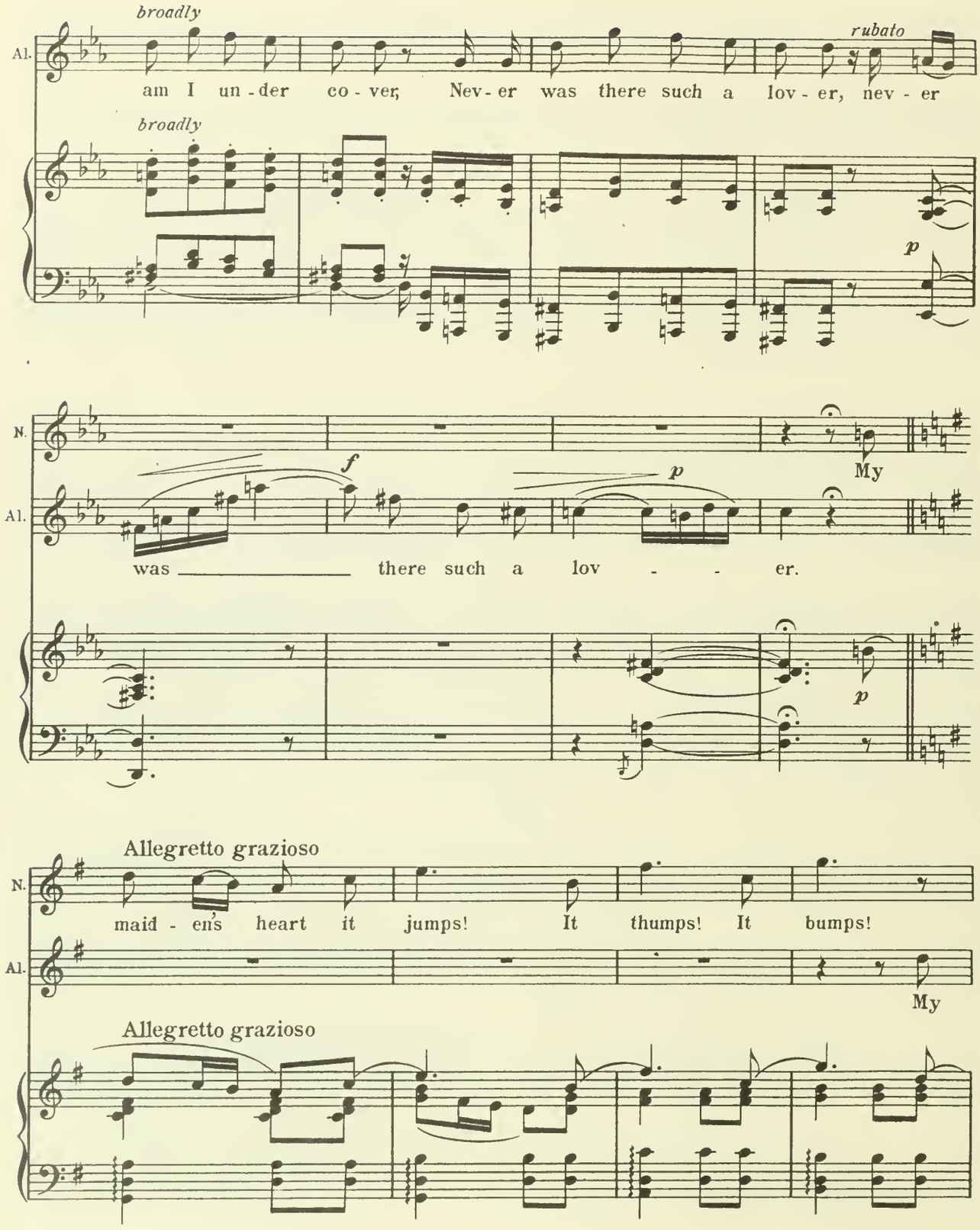

Al.
am I un-der co-ver, Nev-er was there such a lov-er, nev-er
p
N.
My
Al.
f
p
was there such a lov - - er.
p
Allegretto grazioso
N.
maid-en's heart it jumps! It thumps! It bumps!
Al.
My he-ro's heart cries
Allegretto grazioso

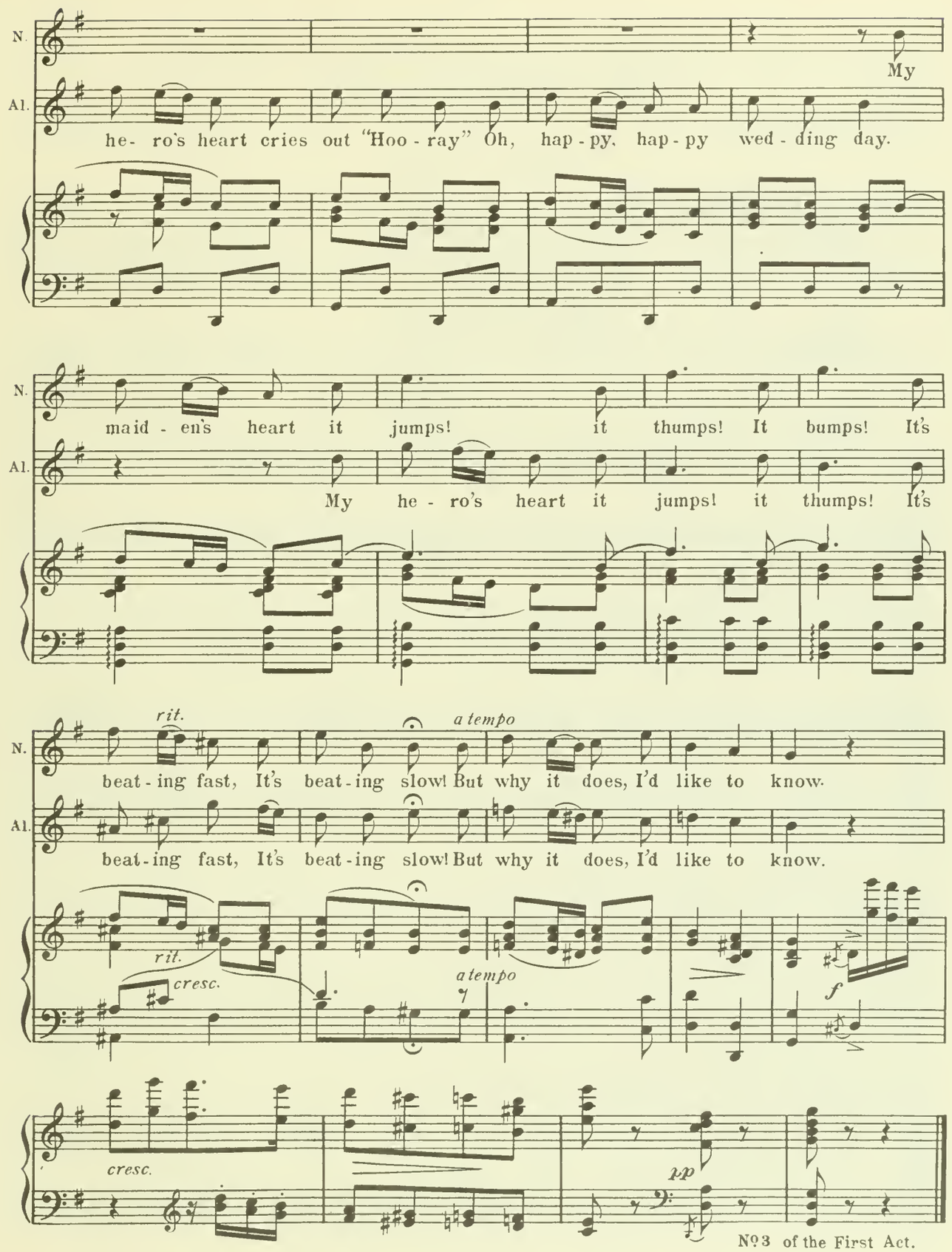

N.
Al.
My maid-en's heart it
out, Hoo-ray! Oh hap-py, hap-py wed-ding day. My
jumps! It thumps! It bumps! It's beat-ing fast, it's
rit.
he-ro's heart it jumps! It thumps! It's beat-ing fast, it's
cresc.
L.H.
a tempo
beat-ing slow! But why it does I'd like to know.
beat-ing slow! But why it does I'd like to know.
mf


Tempo I
Al.
I nev - er my - self am de -
p
N.
Per-haps that's what makes you so try-ing.
Al.
ny-ing.
I nev-er cheat my-self of
I think I'm get-ting now your meas-ure.
pleas - ure.
I nev-er could you be de -
cresc.


N.
Ex - cuse me, thats past all be - liev-ing.
poco rit.
Al.
ceiv - ing.
I nev - er can fal - ter and
mf poco rit.
N.
Al.
wav-er, I nev - er shall ask an - y fav - or!
p
Piu moderato
NADINA
Should I say "I'll be you'r wife?"
ALEXIUS
You could do no bet - ter:
Piu moderato
espress.


N.
If my - self I bet - ter?
Al.
You'll be hap - py all your life.
N.
Should I say to you "good day"?
Al.
You will not, I'm cer - tain.
cresc.
N.
Then let's drop the cur - tain.
Al.
Bid your he - ro go a - way.
Nev - er
f marc.


broadly
rubato
Al.
am I un - der co - ver, Nev - er was there such a lov - er, nev - er
broadly
p
N.
Al.
f
p
My
was there such a lov - - er.
p
Allegretto grazioso
N.
maid - en's heart it jumps! It thumps! It bumps!
Al.
My
Allegretto grazioso



№3 of the First Act.

№ 9

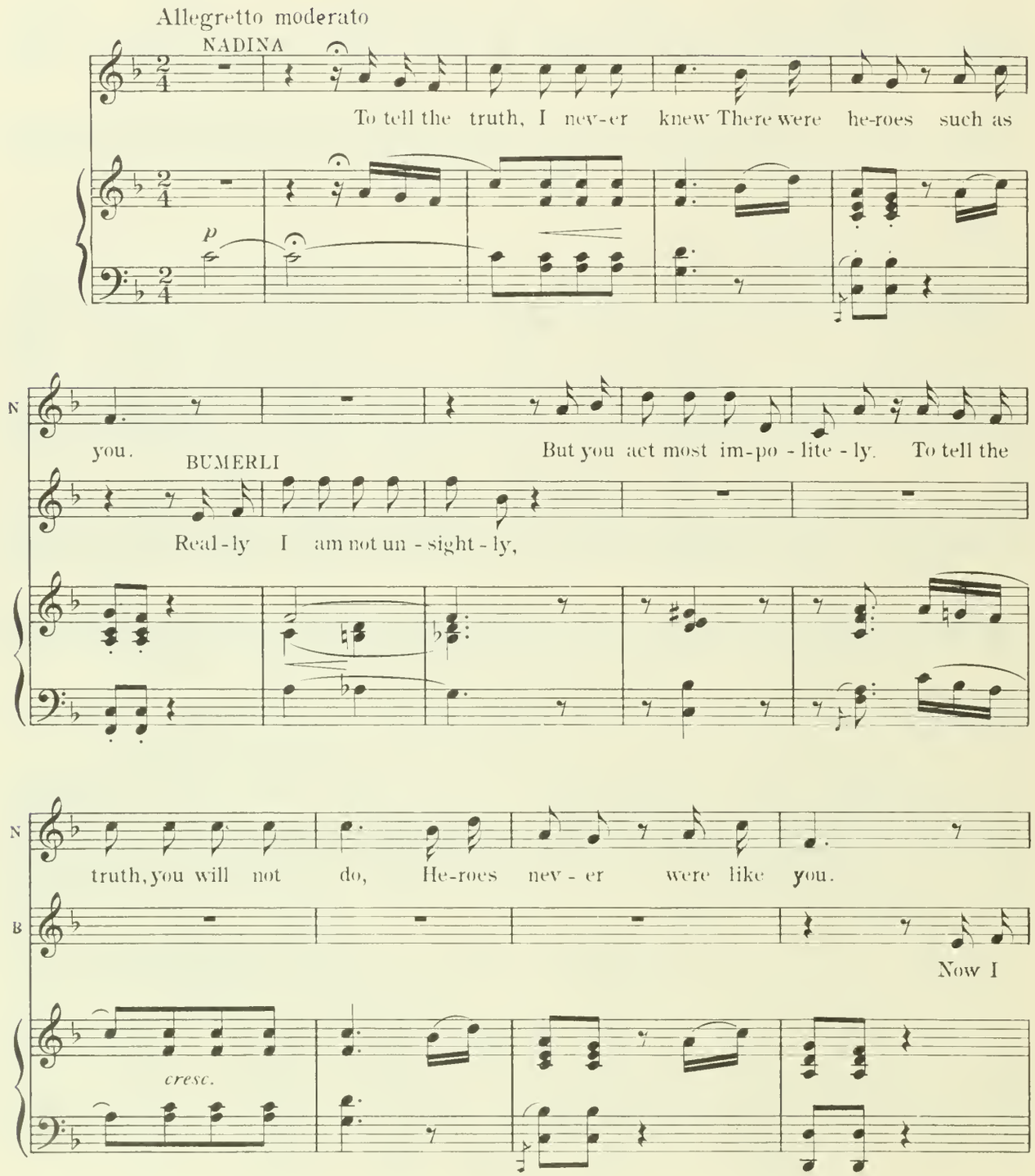
The Chocolate Soldier

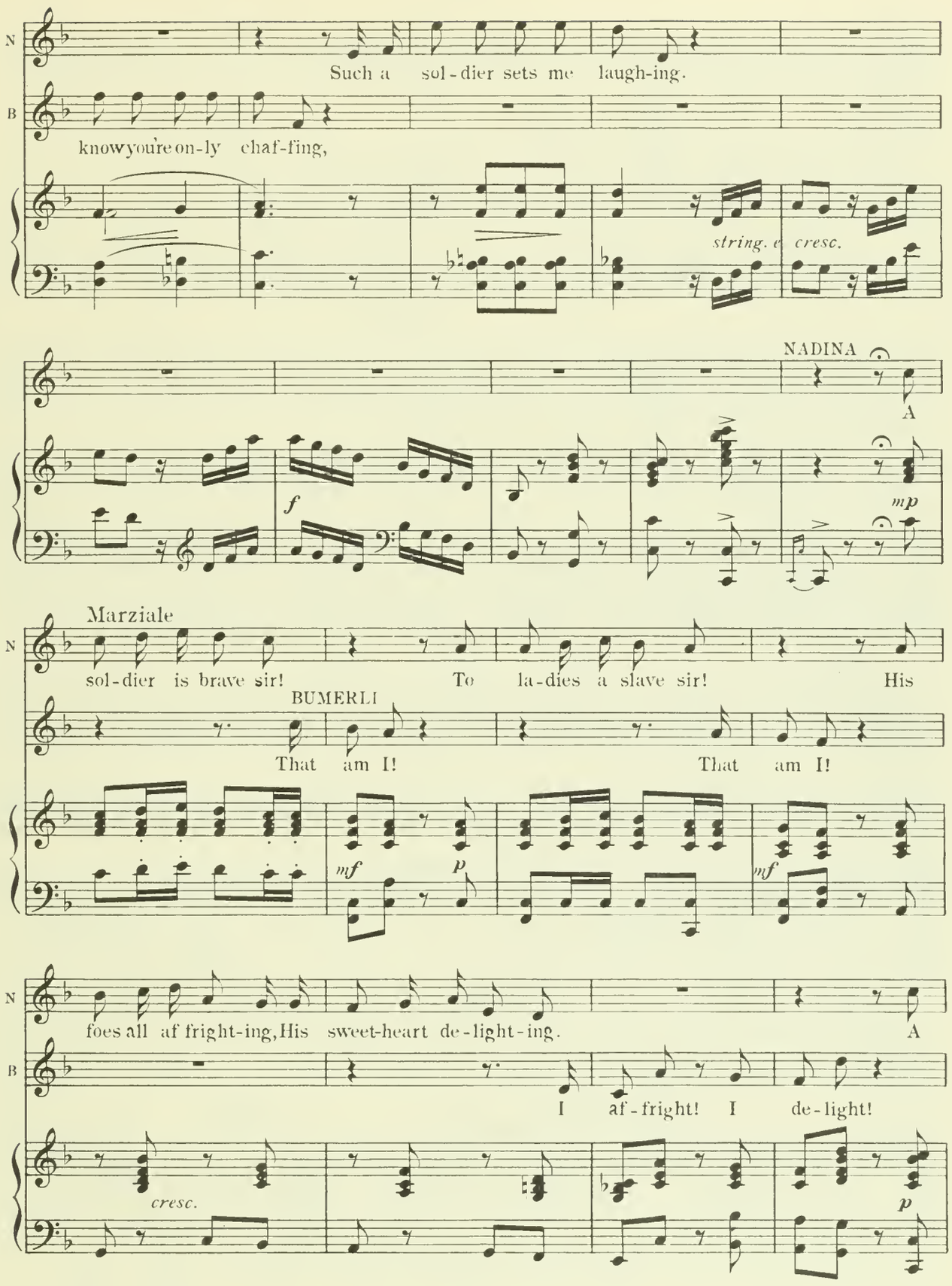
Duet

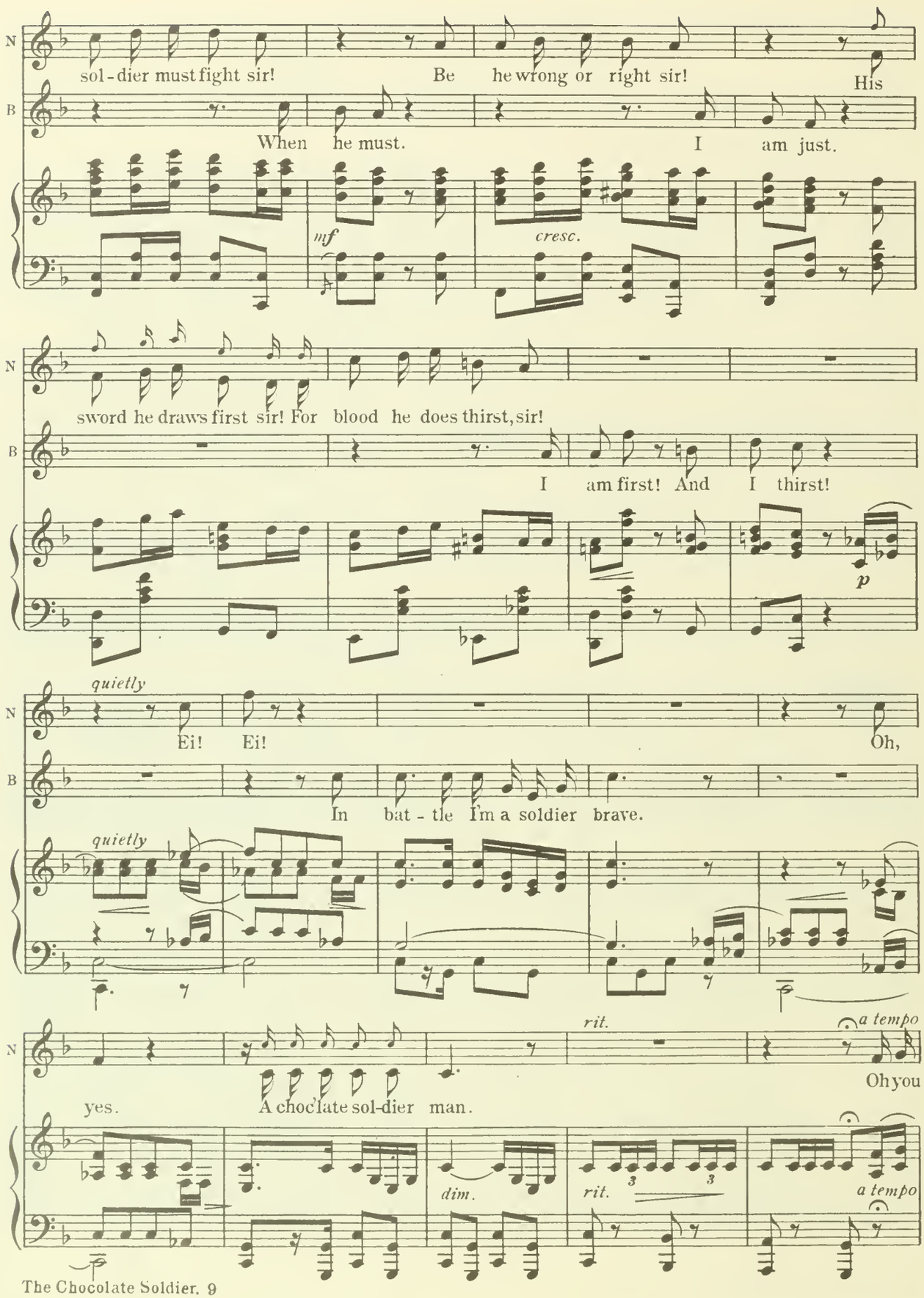
(Nadina and Bumerli)

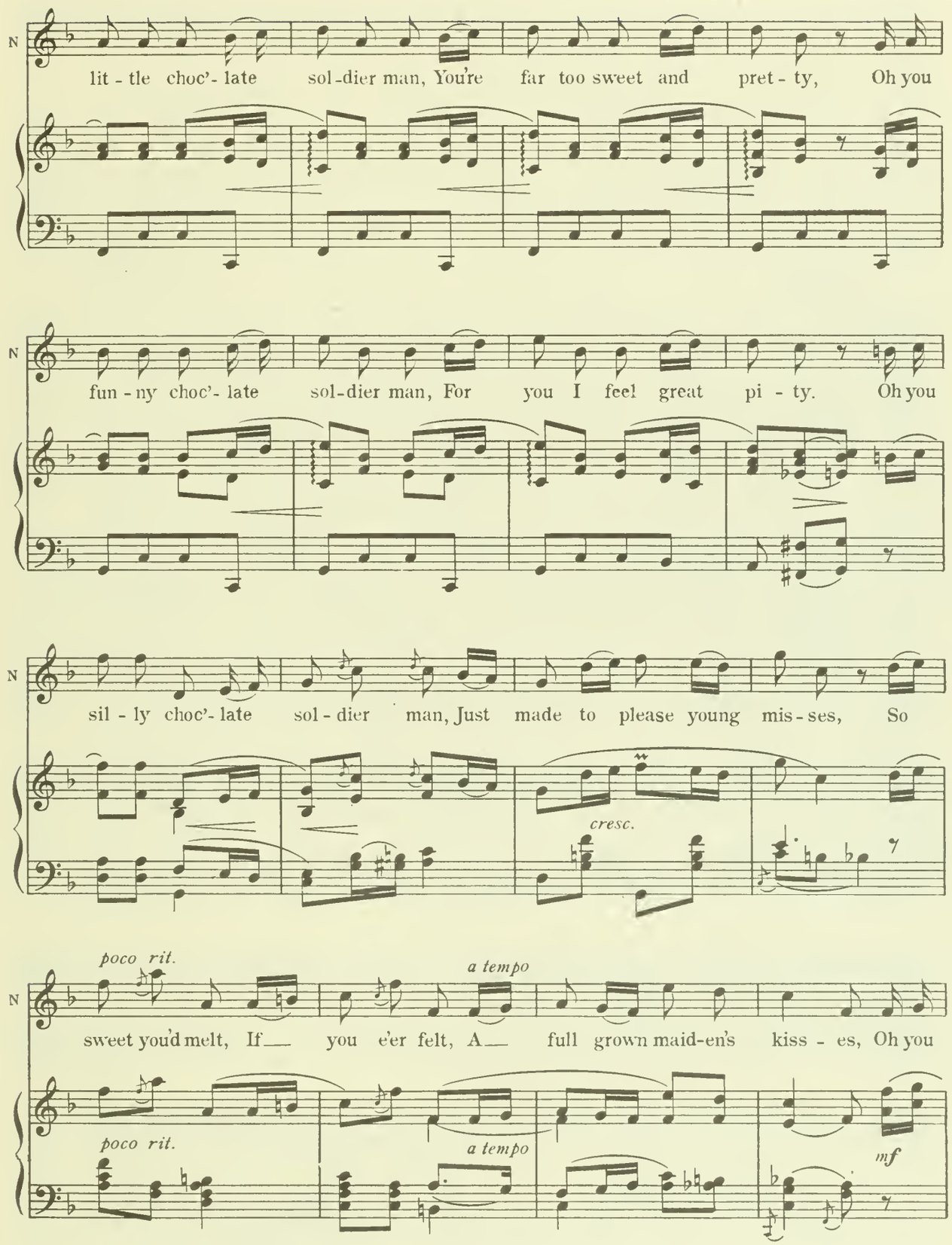
English words by
STANISLAUS STANGE

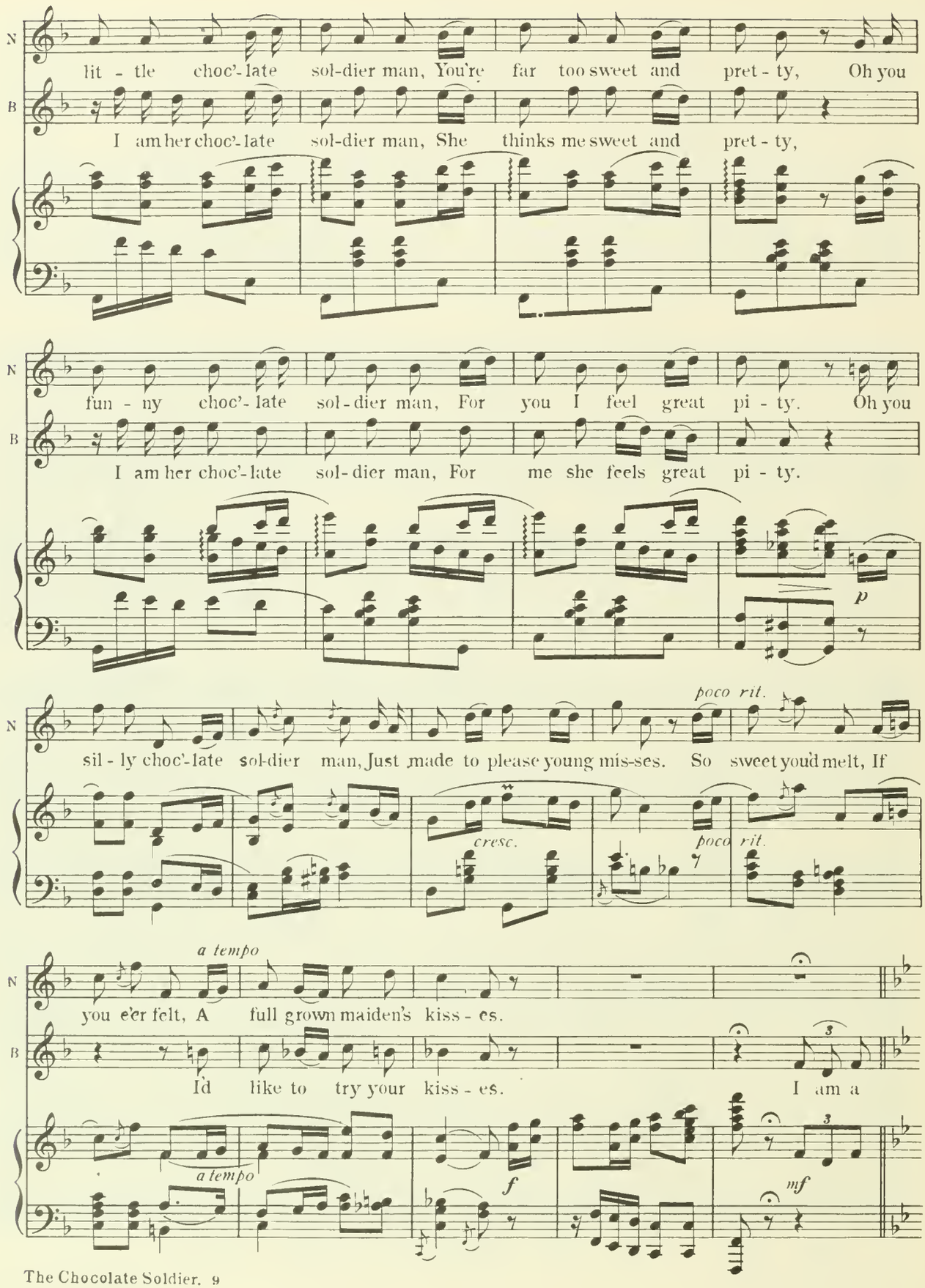
Music by
OSCAR STRAUS

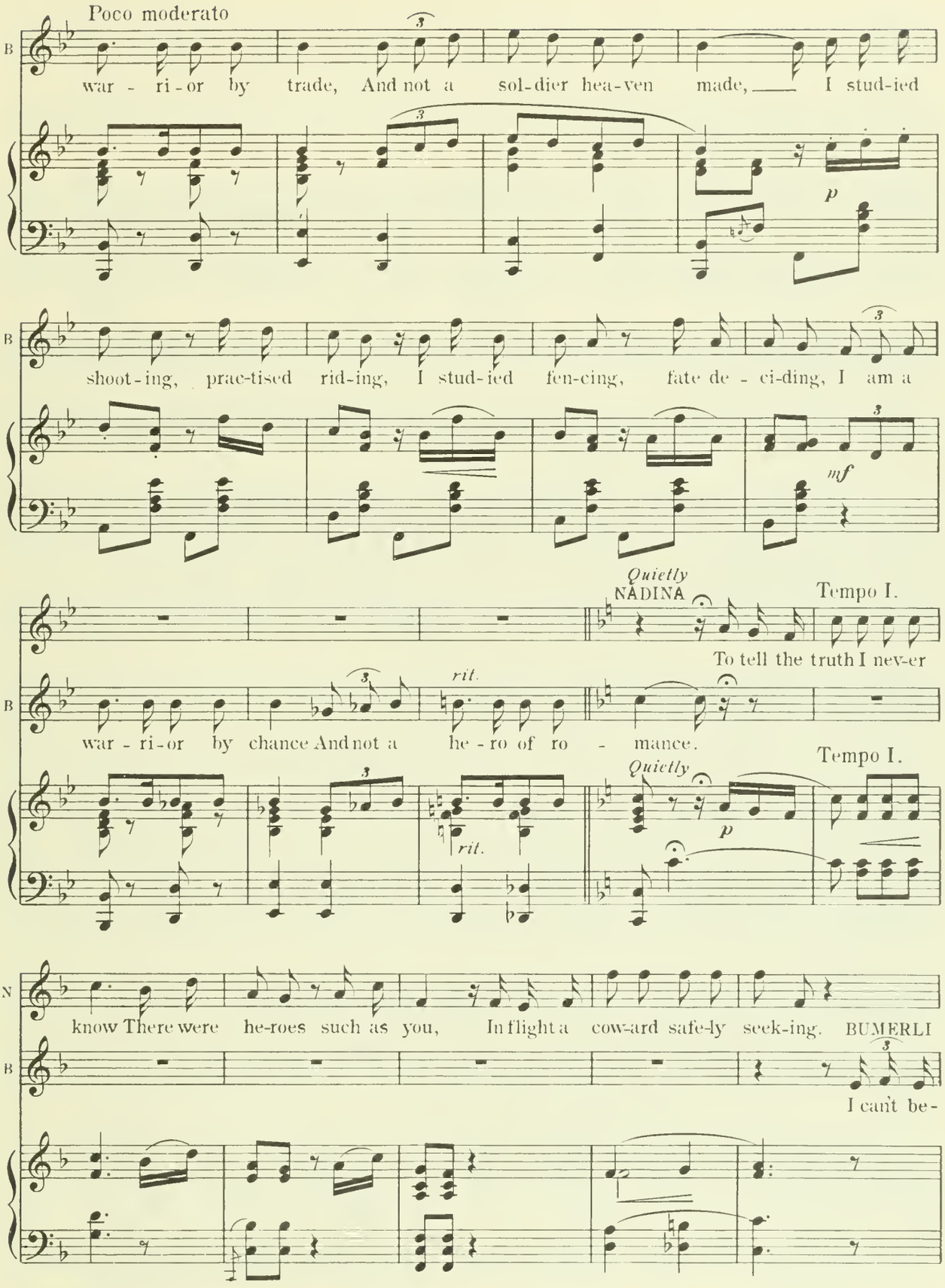


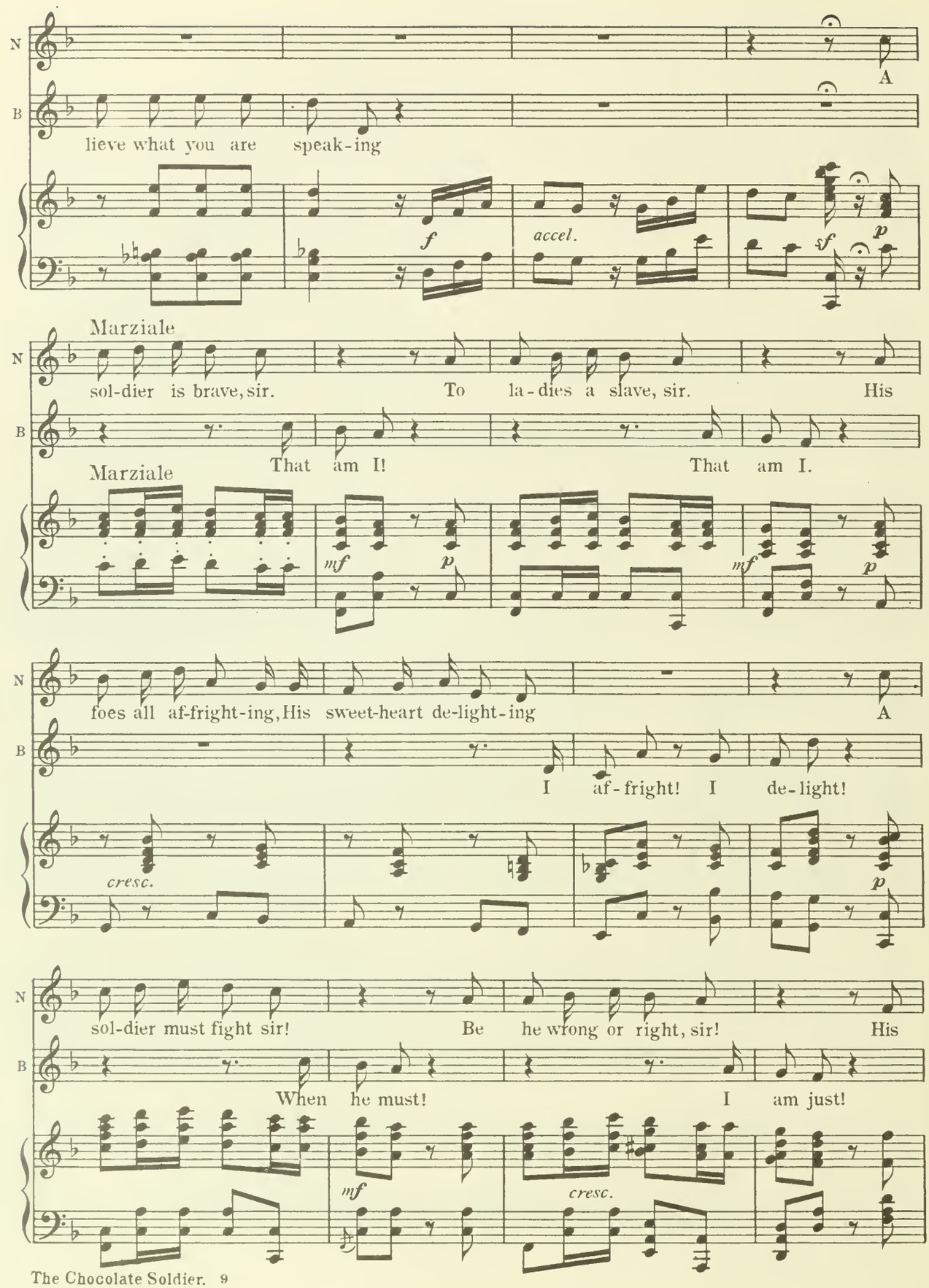

N
Such a sol-dier sets me laugh-ing.
B
know you're on-ly chaf-fing,
string. e
cresc.
NADINA
A
f
mp
Marziale
N
sol-dier is brave sir! To la-dies a slave sir! His
BUMERLI
That am I! That am I!
mf
p
mf
N
foes all af fright-ing, His sweet-heart de-light-ing.
A
B
I af-fright! I de-light!
cresc.
p

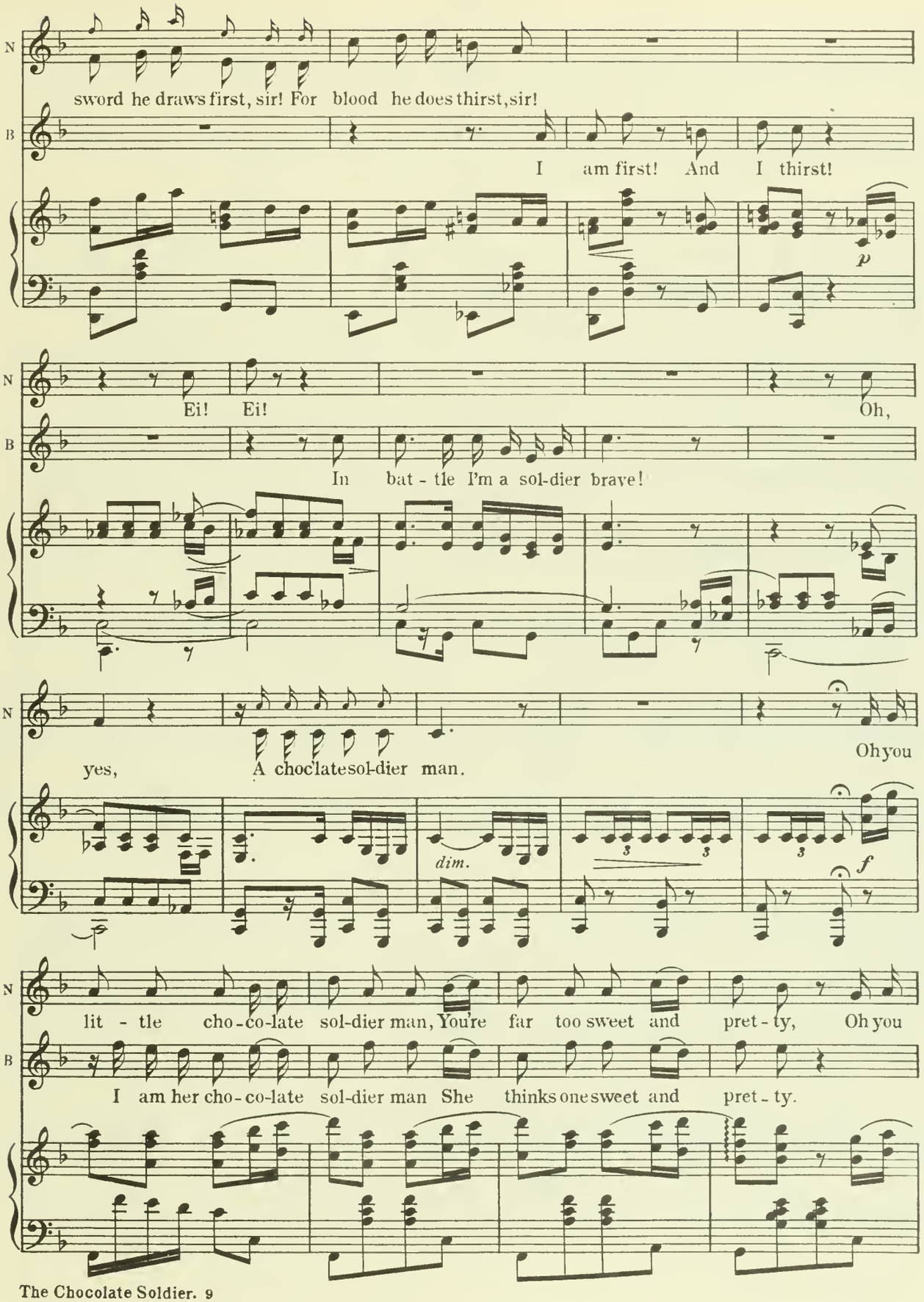

N
B
sol-dier must fight sir! Be he wrong or right sir! His
When he must. I am just.
mf
cresc.
sword he draws first sir! For blood he does thirst, sir!
I am first! And I thirst!
p
quietly
Ei! Ei! Oh,
In bat-tle I'm a soldier brave.
quietly
rit.
a tempo
Oh you
yes. A choc'late sol-dier man.
dim.
rit.
a tempo

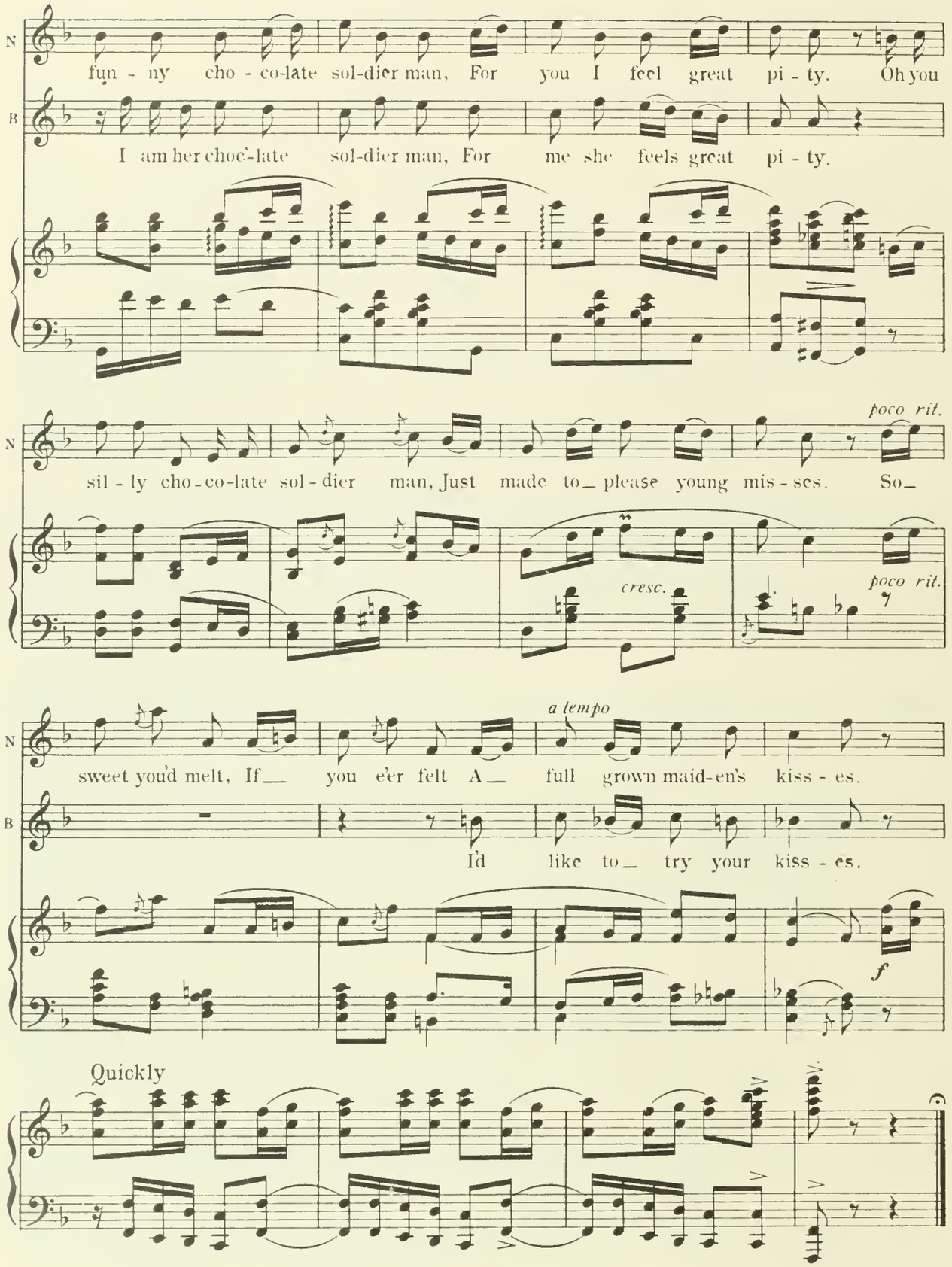

N
lit - tle choc'- late sol-dier man, You're far too sweet and pret - ty, Oh you
N
fun - ny choc'- late sol-dier man, For you I feel great pi - ty. Oh you
N
sil - ly choc'- late sol - dier man, Just made to please young mis - ses, So
cresc.
poco rit.
a tempo
N
sweet you'd melt, If— you e'er felt, A— full grown maid-en's kiss - es, Oh you
poco rit.
a tempo
mf


N
lit - tle choc'-late sol-dier man, You're far too sweet and pret - ty, Oh you
B
I am her choc'-late sol-dier man, She thinks me sweet and pret - ty,
N
fun - ny choc'- late sol-dier man, For you I feel great pi - ty. Oh you
B
I am her choc'-late sol-dier man, For me she feels great pi - ty.
p
poco rit.
N
sil - ly choc'-late sol-dier man, Just made to please young mis-ses. So sweet you'd melt, If
cresc.
poco rit.
a tempo
N
you e'er felt, A full grown maiden's kiss - es.
B
I'd like to try your kiss - es. I am a
a tempo
f
mf


Poco moderato
B
war - ri - or by trade, And not a sol-dier hea-ven made, I stud-ied
p
B
shoot-ing, prac-tised rid-ing, I stud-ied fen-cing, fate de - ci-ding, I am a
mf
Quietly
NADINA
Tempo I.
To tell the truth I nev-er
B
war - ri - or by chance And not a he - ro of ro - mance.
rit.
rit.
Quietly
p
Tempo I.
N
know There were he-roes such as you, In flight a cow-ard safe-ly seek-ing.
BUMERLI
B
I can't be-


N
B
A
lieve what you are speak-ing
f
accel.
sf
p
Marziale
sol-dier is brave, sir. To la-dies a slave, sir. His
Marziale
That am I! That am I.
mf
p
foes all af-fright-ing, His sweet-heart de-light-ing
A
I af-fright! I de-light!
cresc.
p
sol-dier must fight sir! Be he wrong or right, sir! His
When he must! I am just!
mf
cresc.


N
sword he draws first, sir! For blood he does thirst, sir!
B
I am first! And I thirst!
p
N
Ei! Ei!
Oh,
B
In bat - tle I'm a sol-dier brave!
N
yes,
A choc'late sol-dier man.
Oh you
dim.
f
N
lit - tle cho - co-late sol-dier man, You're far too sweet and pret - ty, Oh you
B
I am her cho - co-late sol-dier man She thinks one sweet and pret - ty.


N
fun - ny cho - co-late sol-dier man, For you I feel great pi - ty. Oh you
B
I am her choc'-late sol-dier man, For me she feels great pi - ty.
poco rit.
sil - ly cho - co-late sol - dier man, Just made to_ please young mis - ses. So_
cresc.
poco rit.
a tempo
sweet you'd melt, If_ you e'er felt A_ full grown maid-en's kiss - es.
I'd like to_ try your kiss - es.
f
Quickly

№ 10

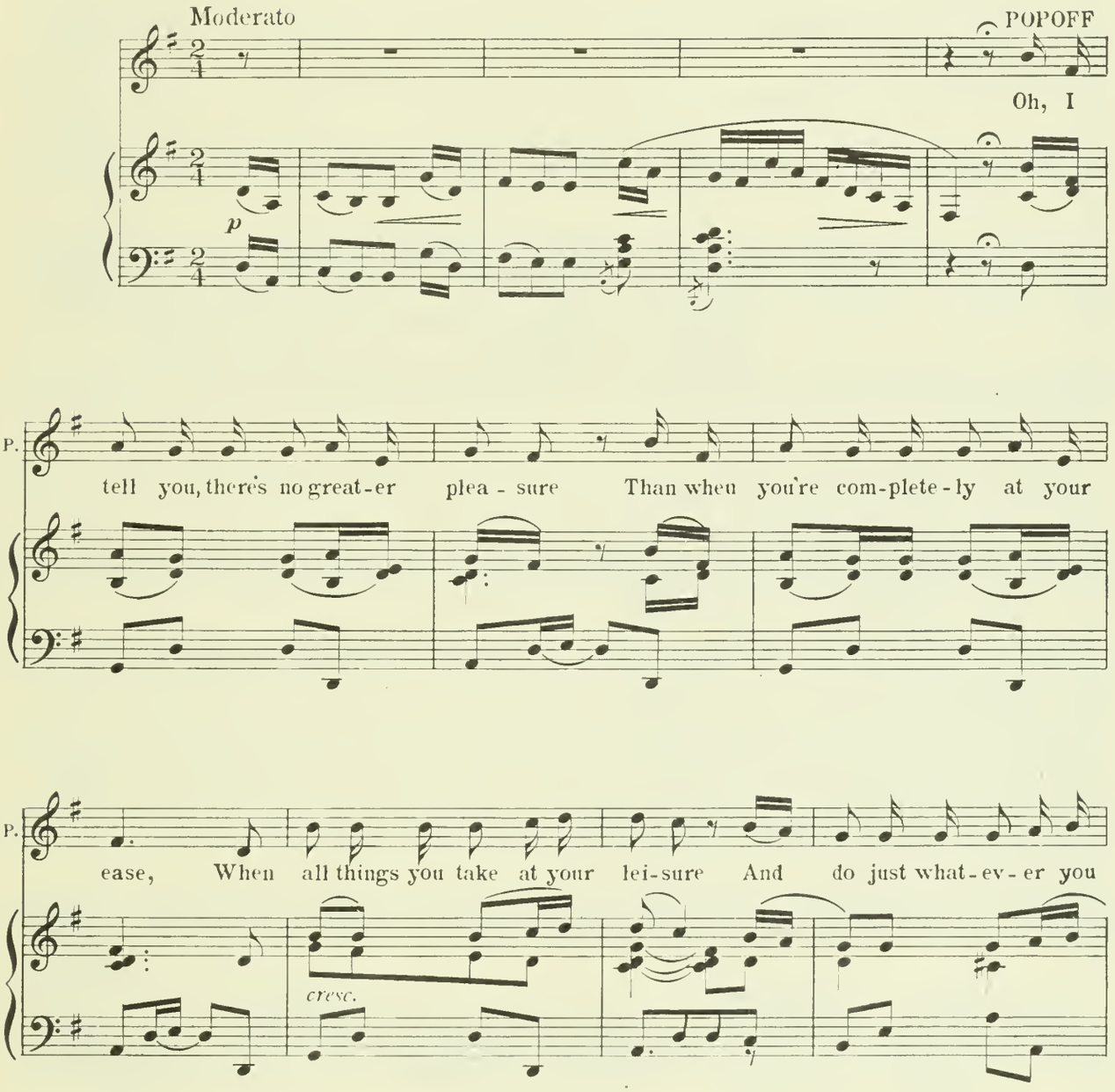
The Tale of a Coat

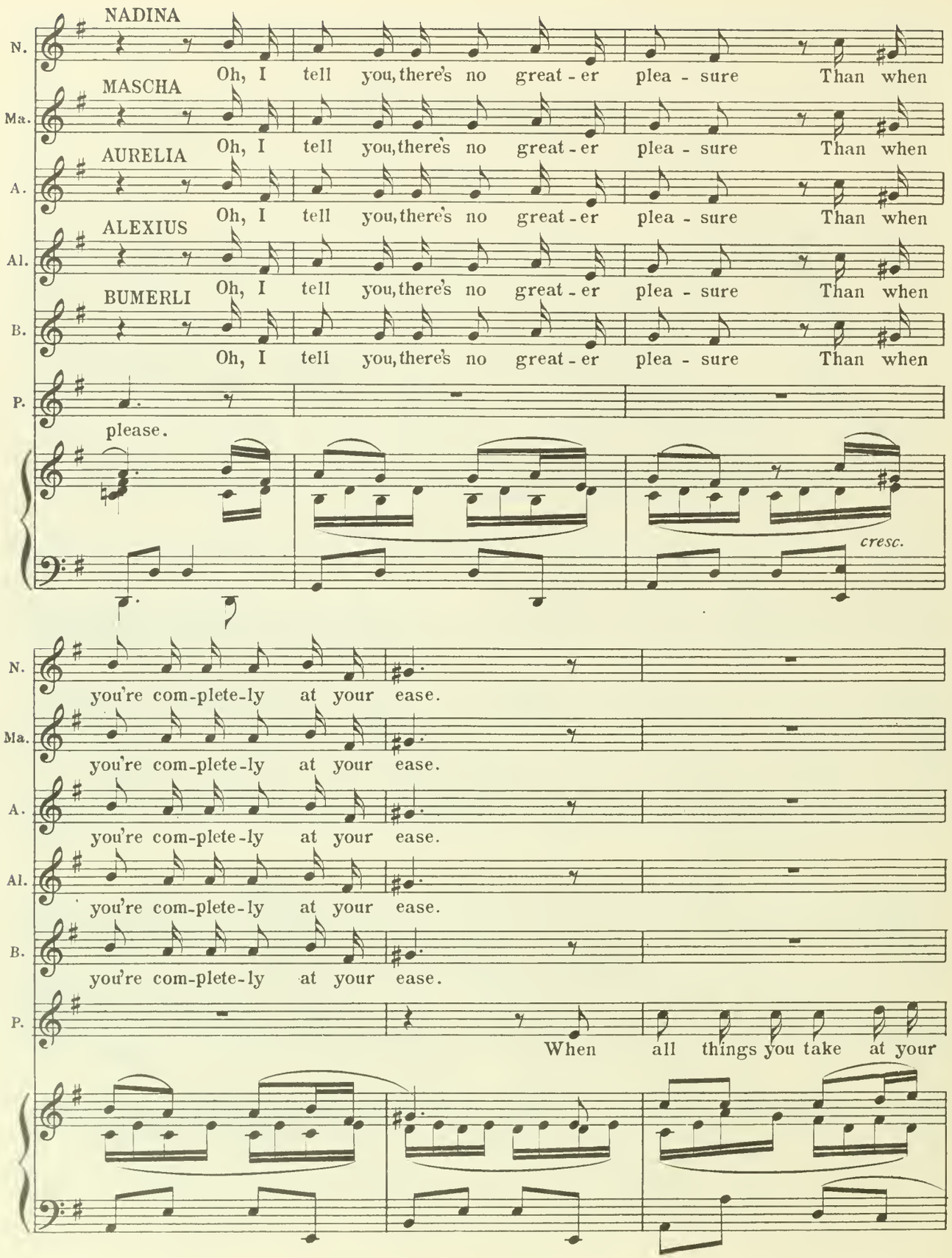
Sextett

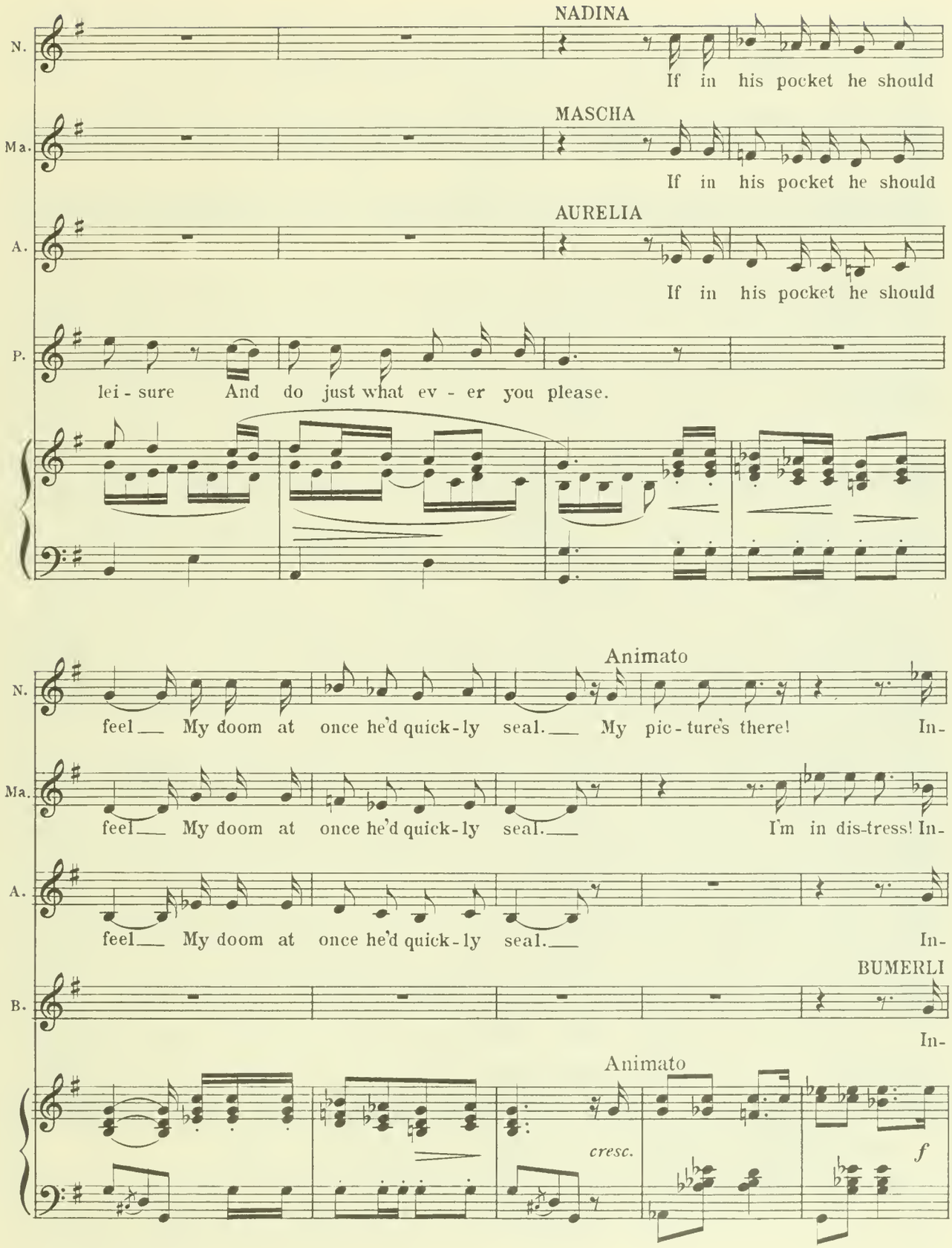
(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)

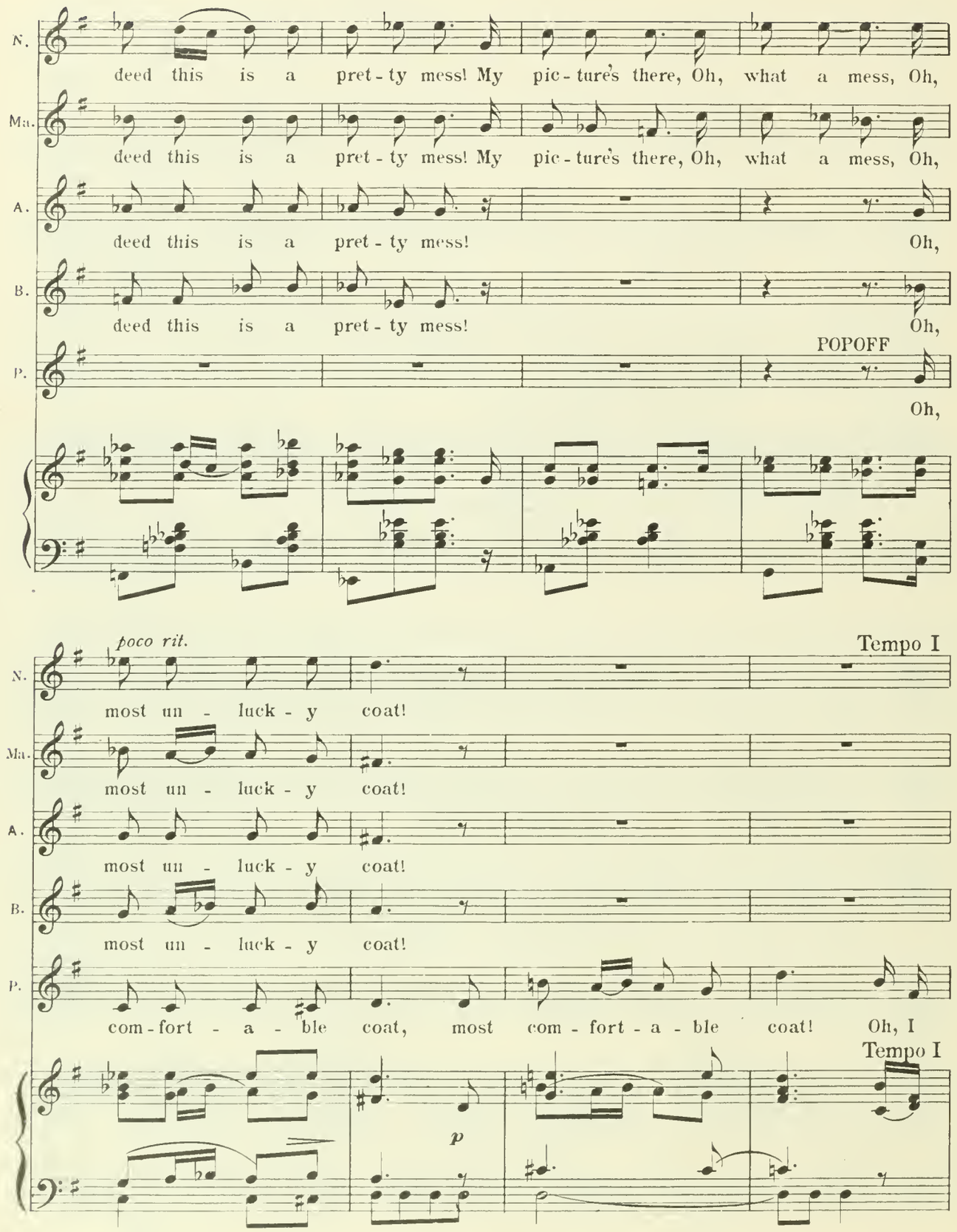
English Words by
STANISLAUS STANGE

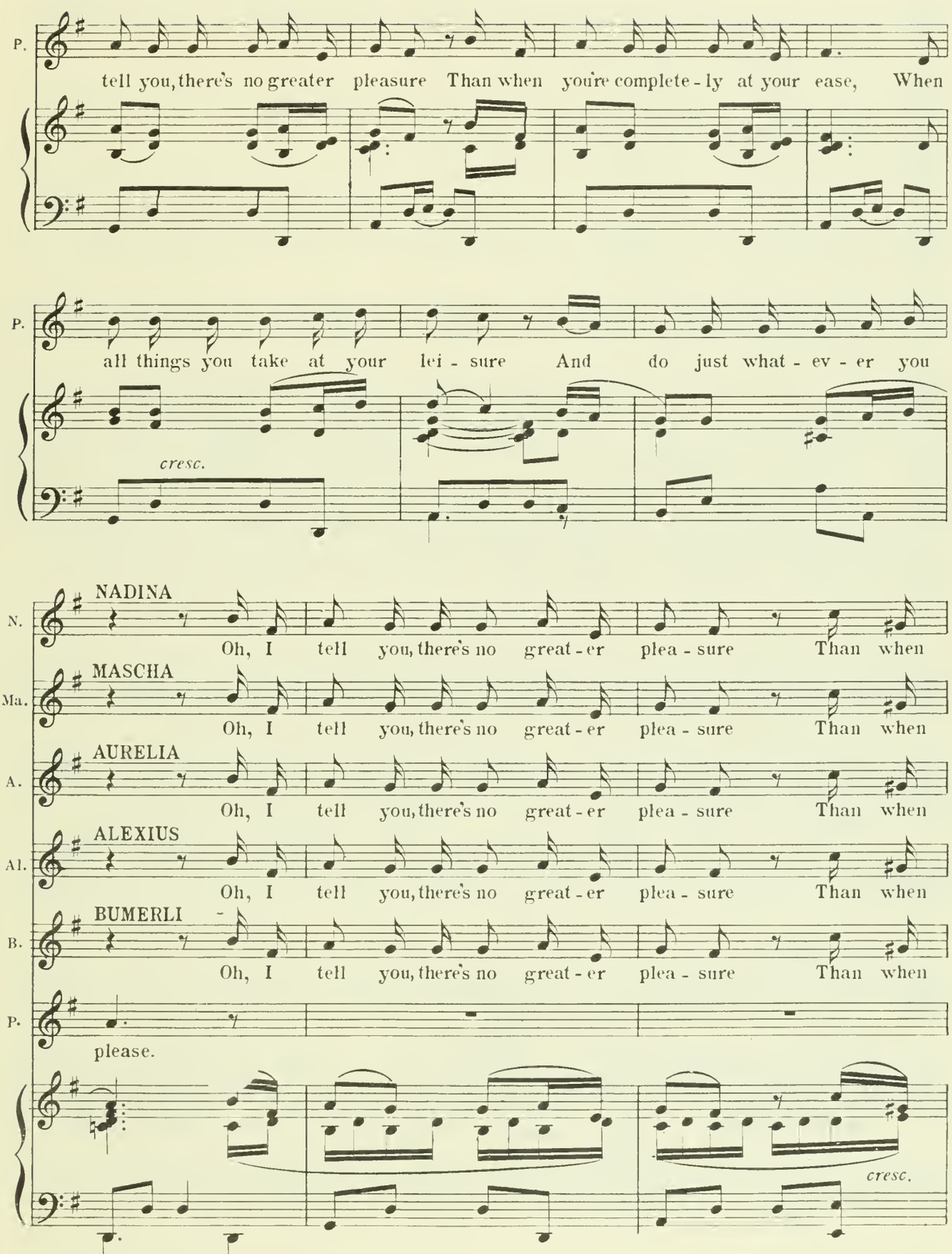
Music by
OSCAR STRAUS

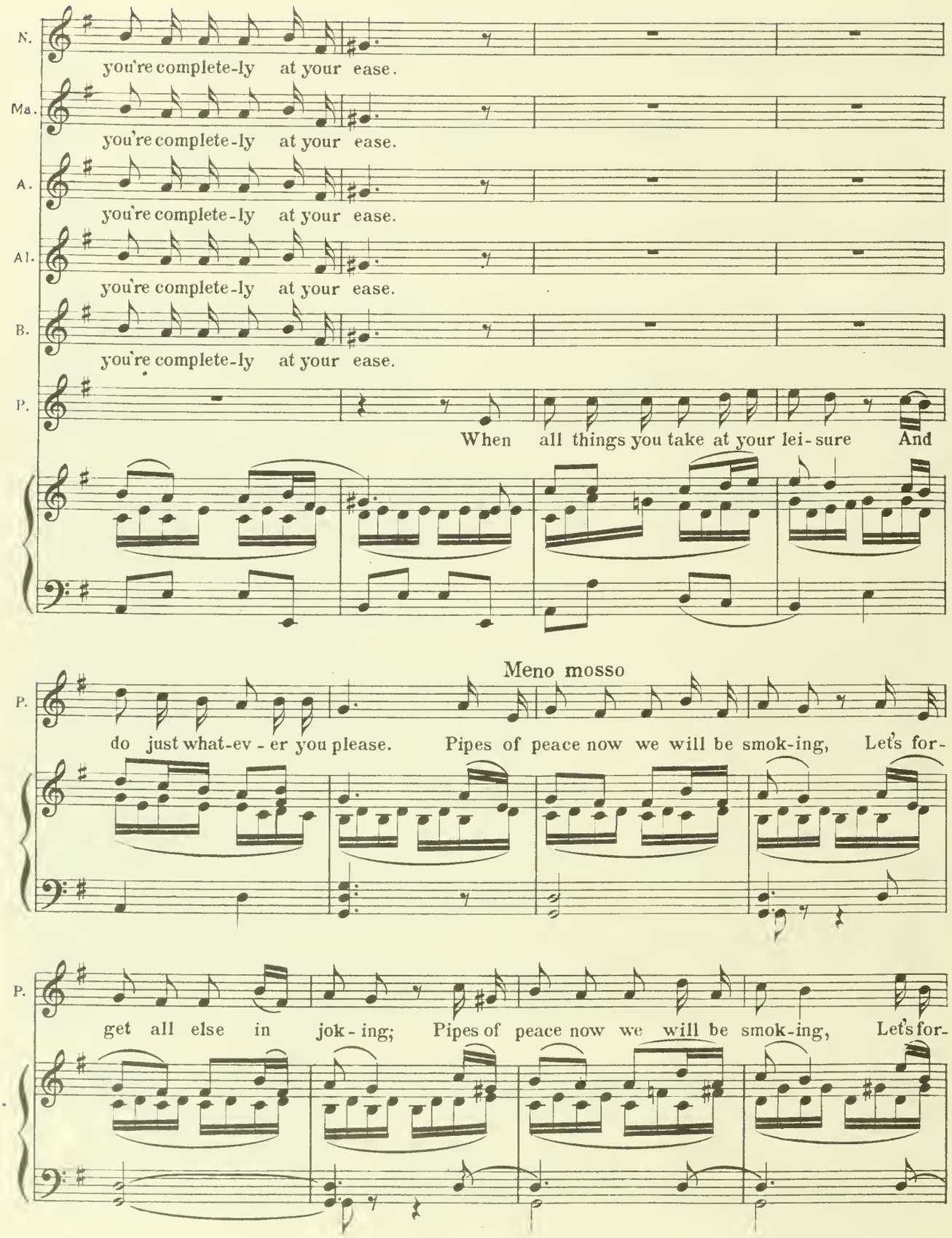


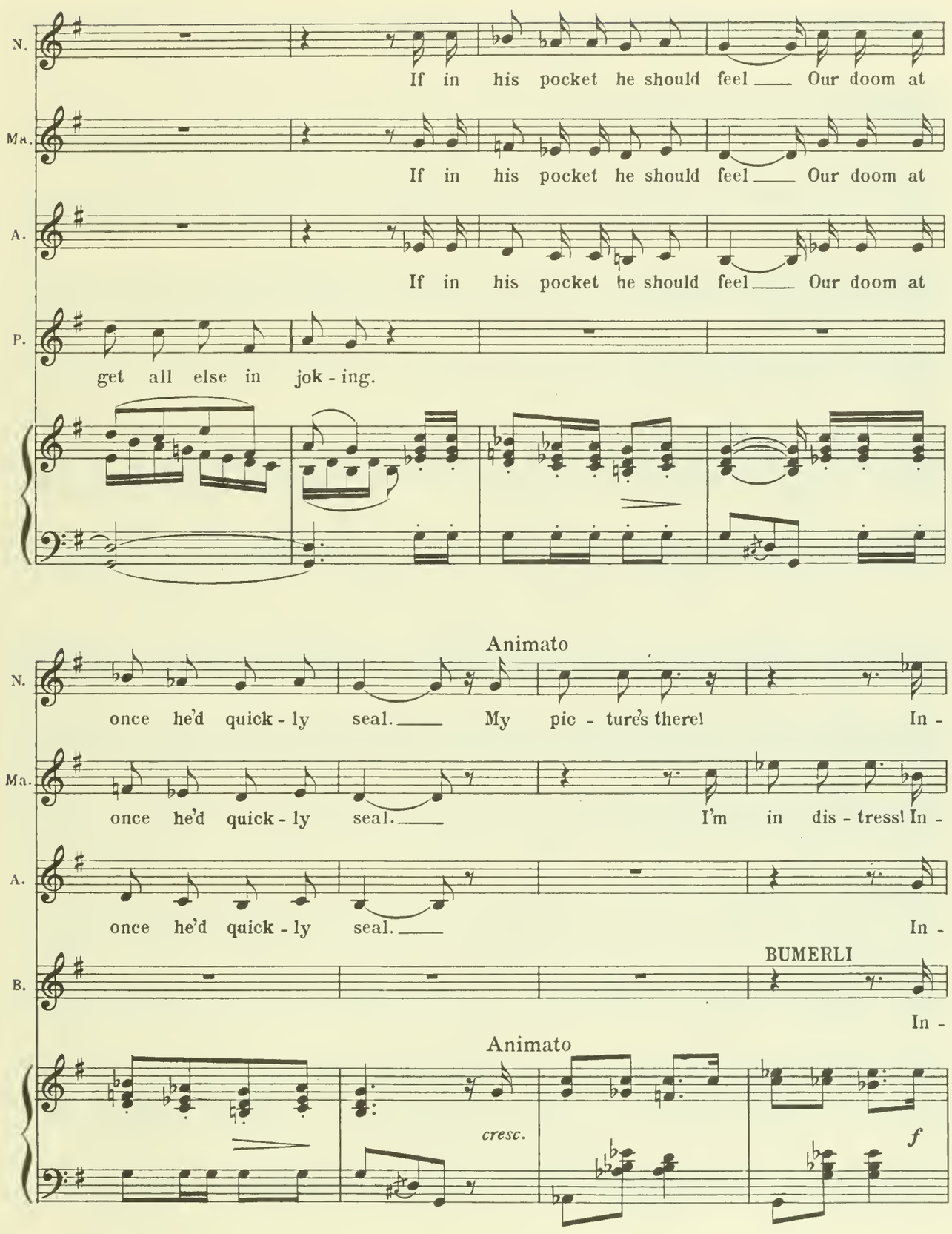

NADINA
N.
Oh, I tell you, there's no great - er plea - sure Than when
MASCHA
Ma.
Oh, I tell you, there's no great - er plea - sure Than when
AURELIA
A.
Oh, I tell you, there's no great - er plea - sure Than when
ALEXIUS
Al.
Oh, I tell you, there's no great - er plea - sure Than when
BUMERLI
B.
Oh, I tell you, there's no great - er plea - sure Than when
P.
please.
cresc.
N.
you're com-plete-ly at your ease.
Ma.
you're com-plete-ly at your ease.
A.
you're com-plete-ly at your ease.
Al.
you're com-plete-ly at your ease.
B.
you're com-plete-ly at your ease.
P.
When all things you take at your

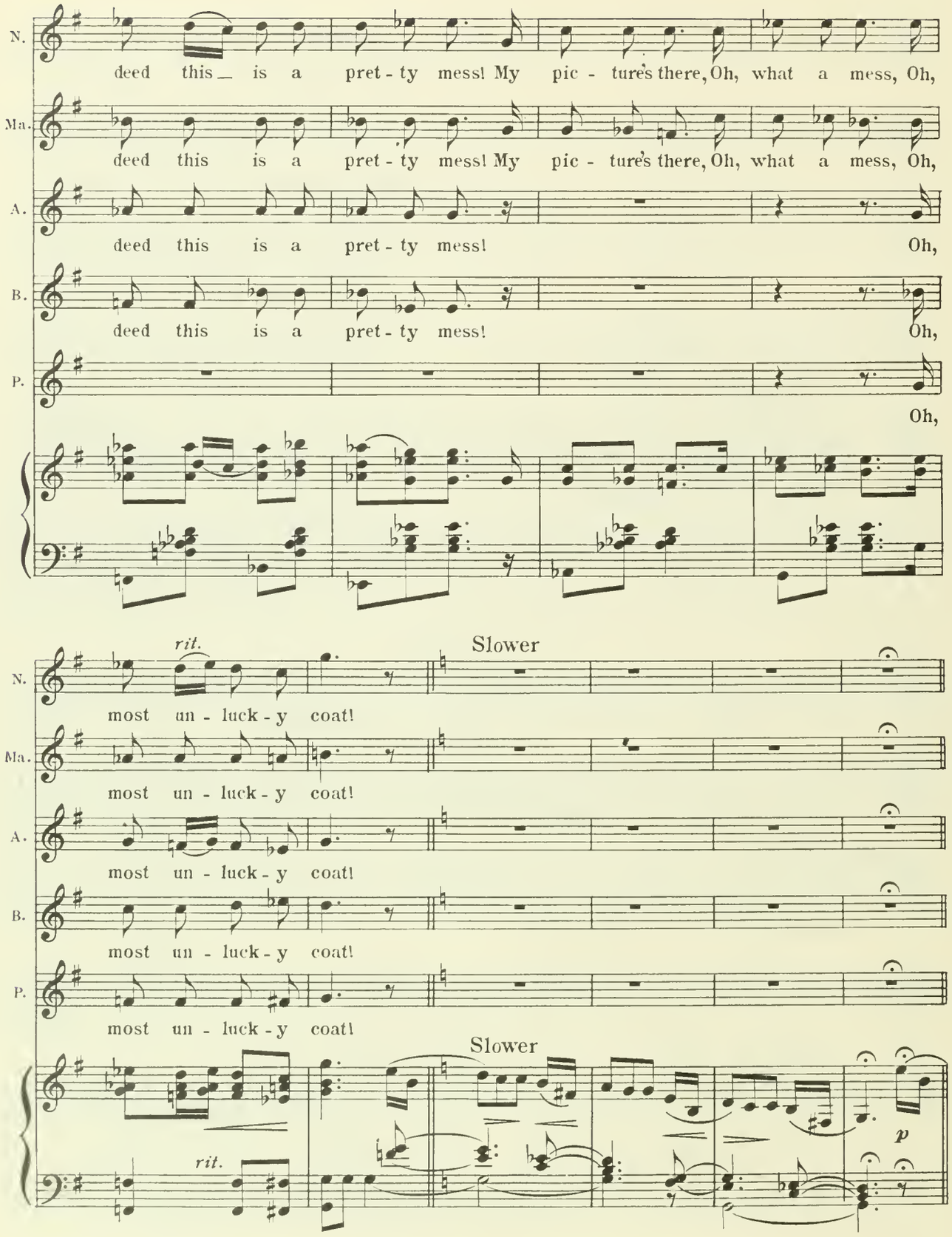

NADINA
N.
If in his pocket he should
MASCHA
Ma.
If in his pocket he should
AURELIA
A.
If in his pocket he should
P.
lei - sure And do just what ev - er you please.
Animato
N.
feel___ My doom at once he'd quick-ly seal.___ My pic-ture's there! In-
Ma.
feel___ My doom at once he'd quick-ly seal.___ I'm in dis-tress! In-
A.
feel___ My doom at once he'd quick-ly seal.___ In-
BUMERLI
B.
In-
Animato
cresc.
f

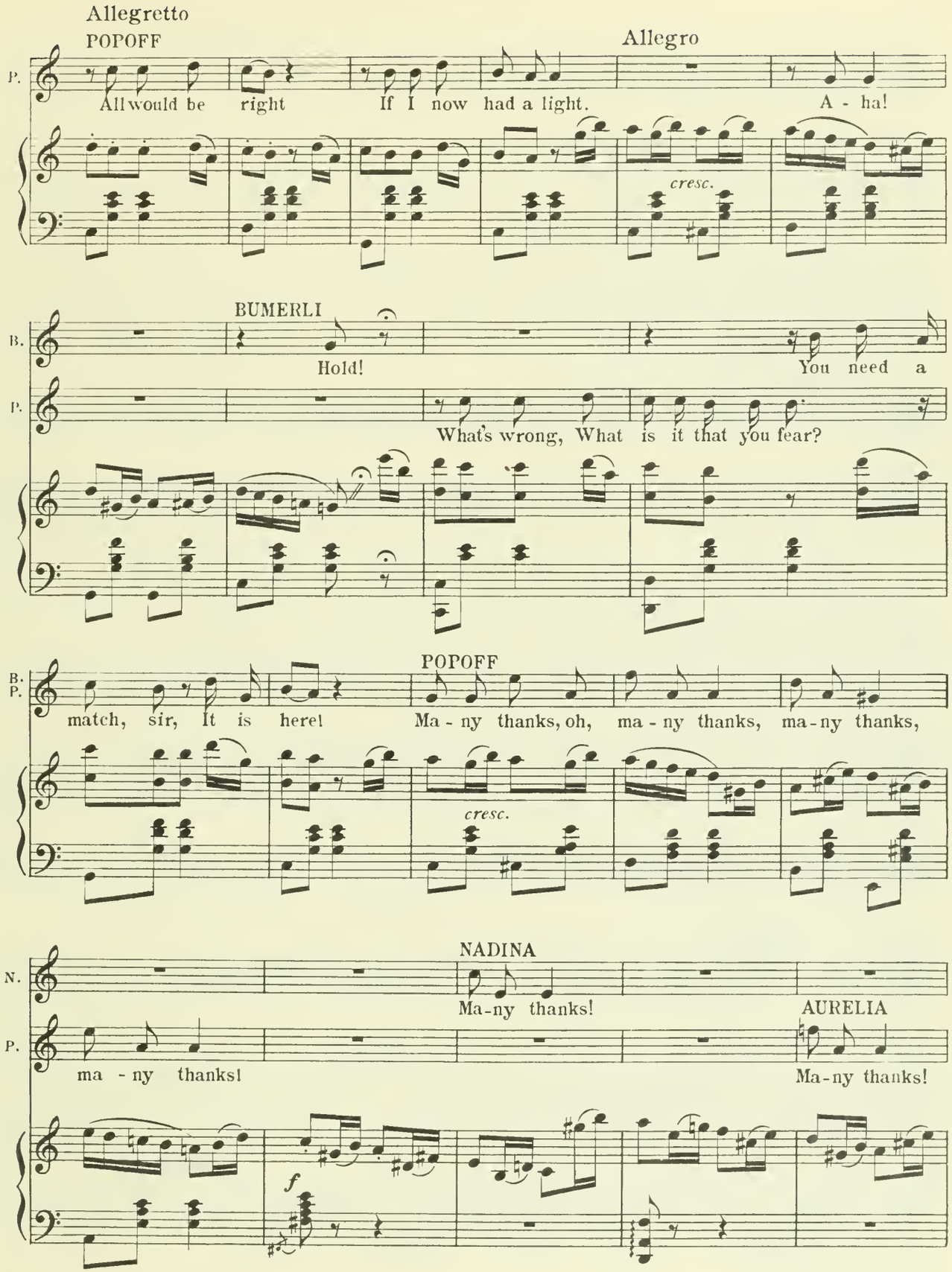

N.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
Ma.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
A.
deed this is a pret - ty mess! Oh,
B.
deed this is a pret - ty mess! Oh,
P.
POPOFF
Oh,
poco rit.
Tempo I
N.
most un - luck - y coat!
Ma.
most un - luck - y coat!
A.
most un - luck - y coat!
B.
most un - luck - y coat!
P.
com - fort - a - ble coat, most com - fort - a - ble coat! Oh, I
Tempo I
p

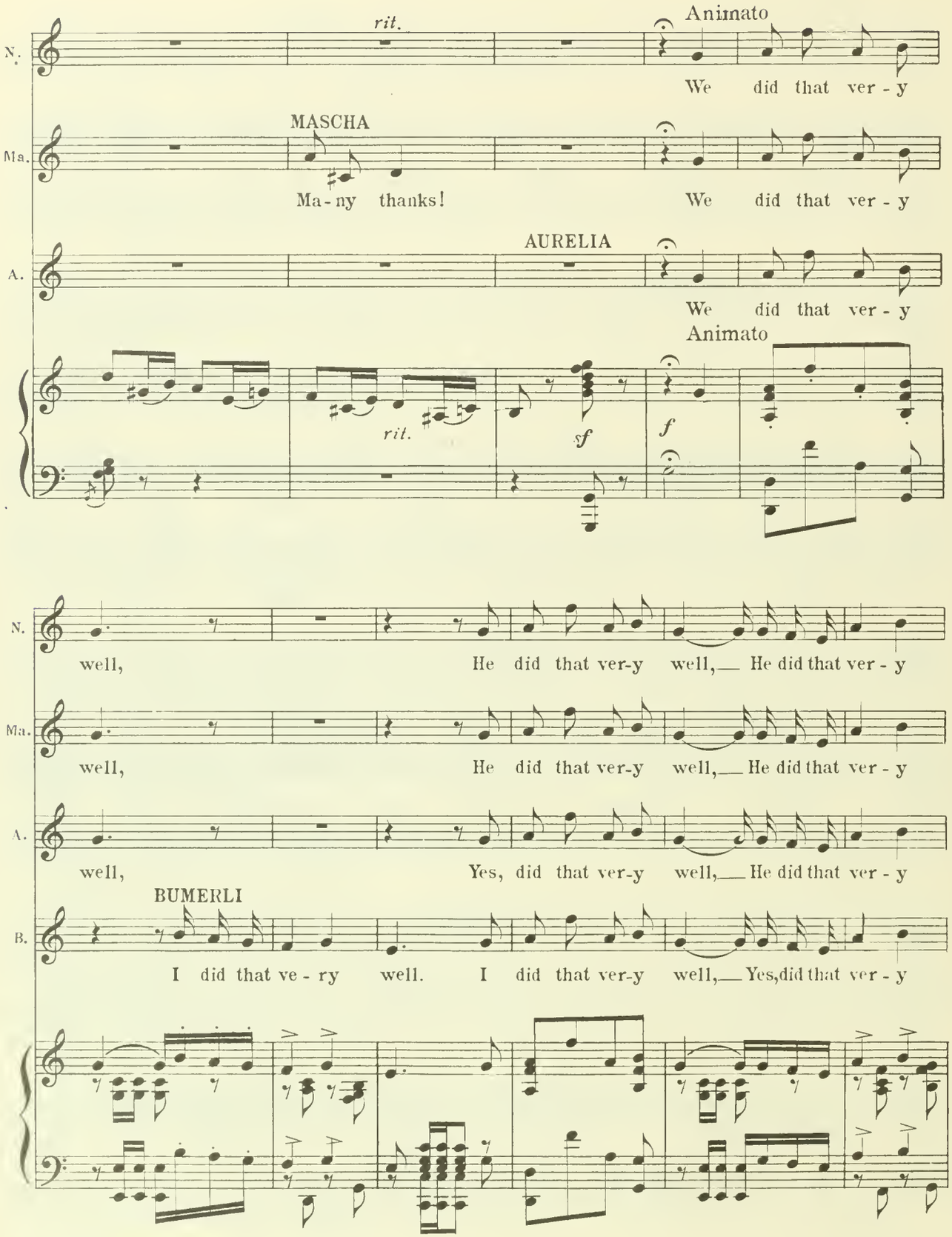

P.
tell you, there's no greater pleasure Than when you're complete - ly at your ease, When
P.
all things you take at your lei - sure And do just what - ev - er you
cresc.
NADINA
N.
Oh, I tell you, there's no great - er plea - sure Than when
MASCHA
Ma.
Oh, I tell you, there's no great - er plea - sure Than when
AURELIA
A.
Oh, I tell you, there's no great - er plea - sure Than when
ALEXIUS
Al.
Oh, I tell you, there's no great - er plea - sure Than when
BUMERLI
B.
Oh, I tell you, there's no great - er plea - sure Than when
P.
please.
cresc.

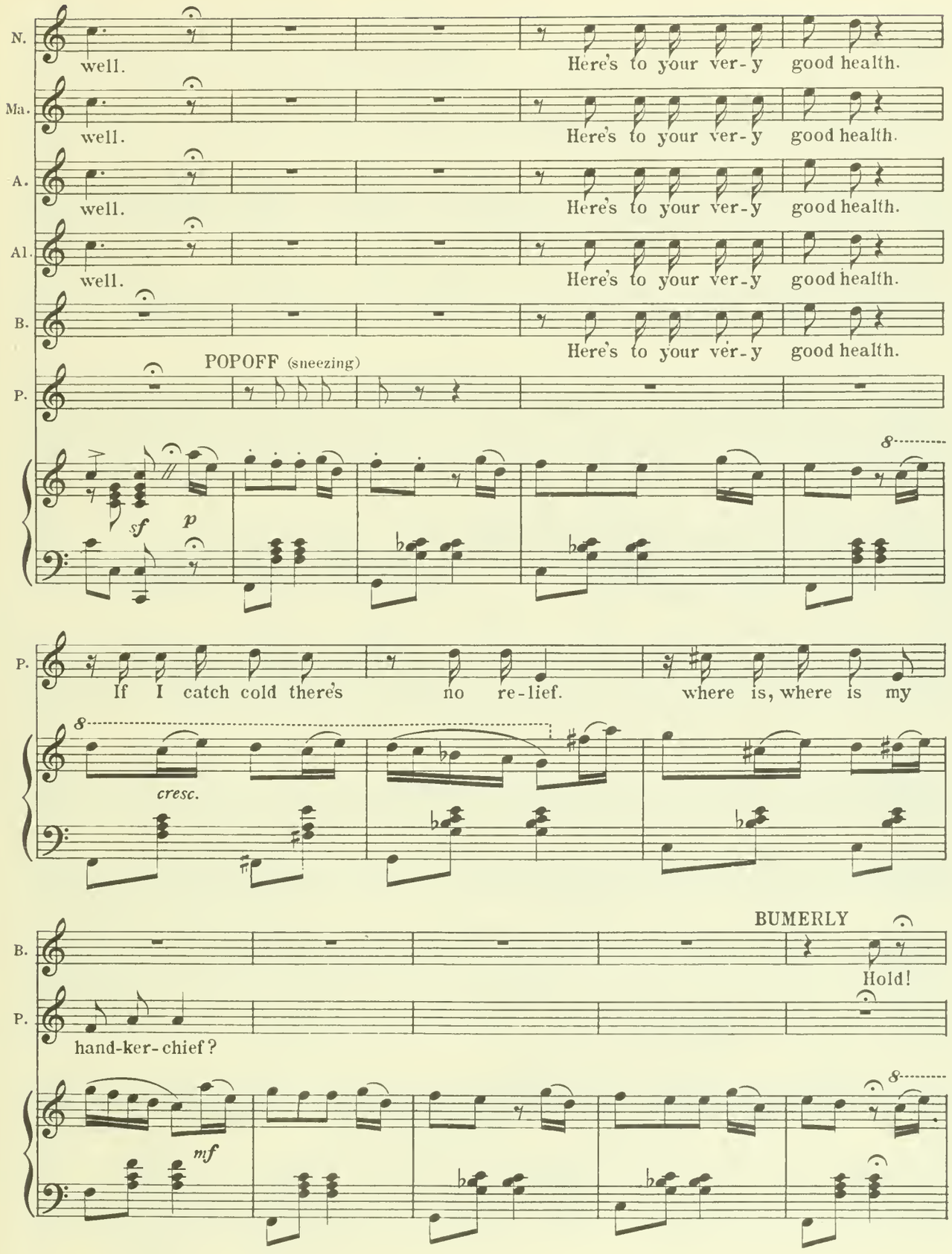

N.
you're complete-ly at your ease.
Ma.
you're complete-ly at your ease.
A.
you're complete-ly at your ease.
Al.
you're complete-ly at your ease.
B.
you're complete-ly at your ease.
P.
When all things you take at your lei-sure And
Meno mosso
P.
do just what-ev - er you please. Pipes of peace now we will be smok-ing, Let's for-
P.
get all else in jok - ing; Pipes of peace now we will be smok-ing, Let's for-

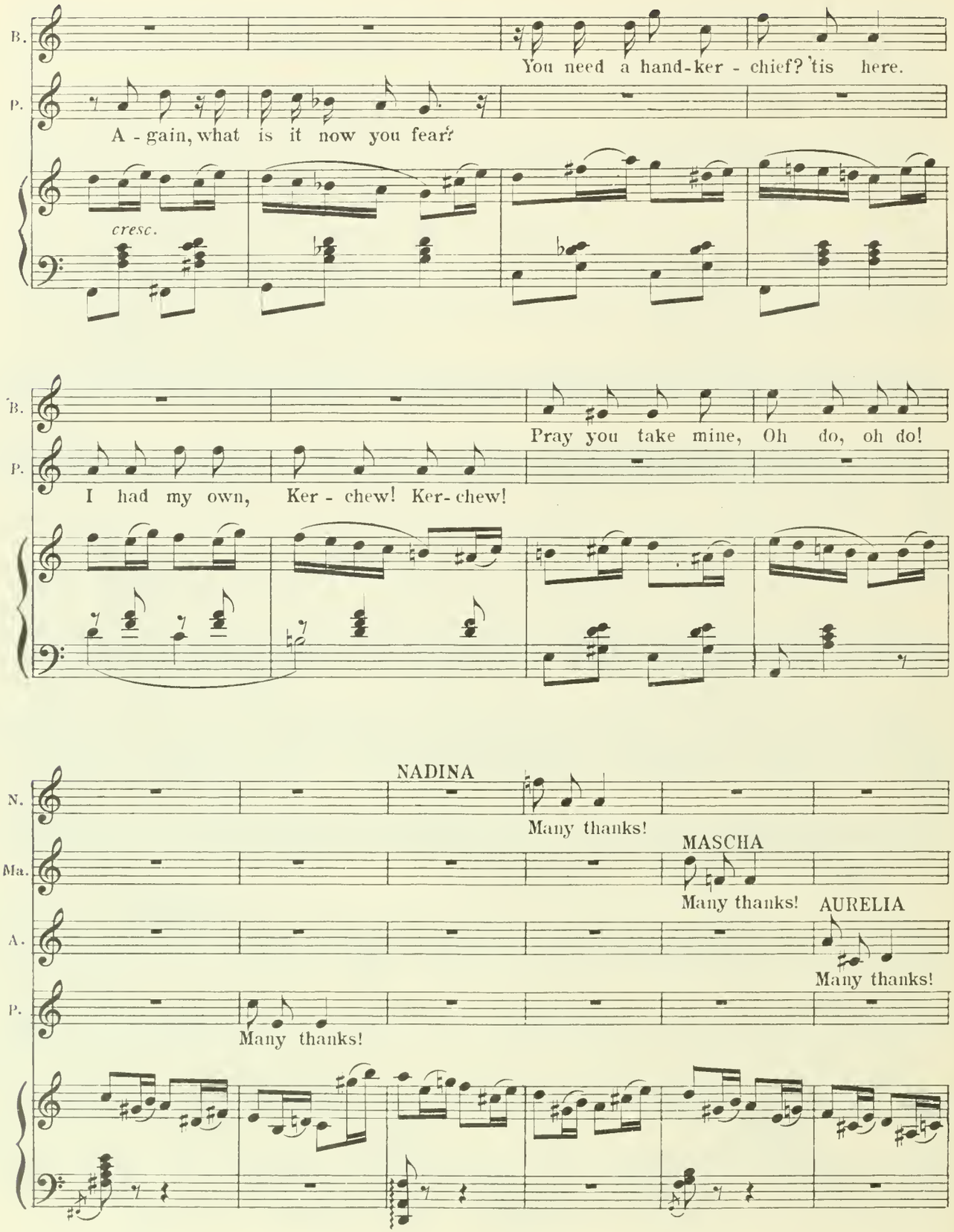

N.
If in his pocket he should feel Our doom at
Ma.
If in his pocket he should feel Our doom at
A.
If in his pocket he should feel Our doom at
P.
get all else in jok - ing.
Animato
N.
once he'd quick - ly seal. My pic - ture's there! In -
Ma.
once he'd quick - ly seal. I'm in dis - tress! In -
A.
once he'd quick - ly seal. In -
B.
BUMERLI
In -
Animato
cresc.
f

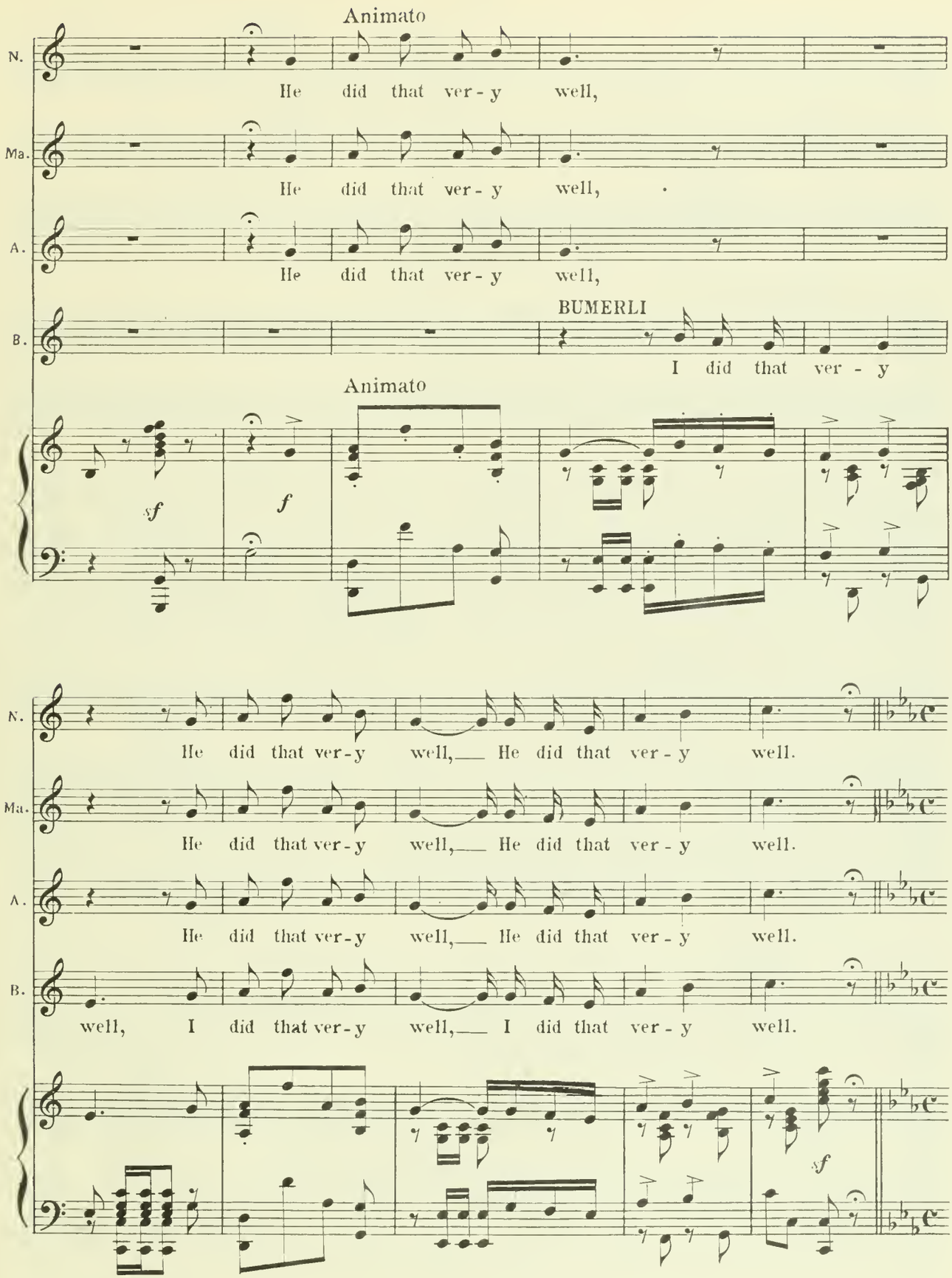

N.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
Ma.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
A.
deed this is a pret - ty mess! Oh,
B.
deed this is a pret - ty mess! Oh,
P.
Oh,
rit.
Slower
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
Slower
rit.
p

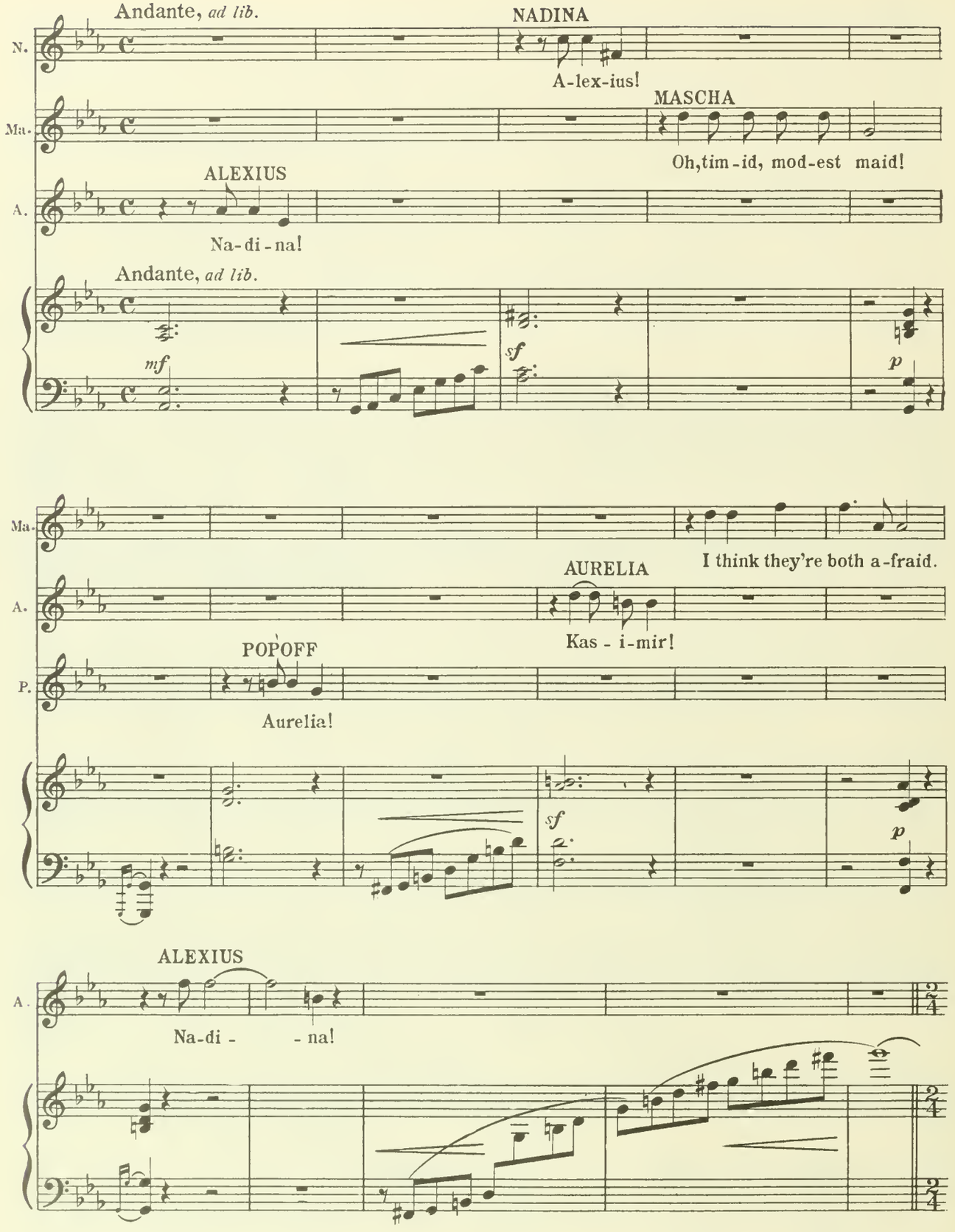

Allegretto
POPOFF
Allegro
P.
All would be right If I now had a light. A - ha!
cresc.
BUMERLI
B.
Hold!
You need a
P.
What's wrong, What is it that you fear?
POPOFF
B.
P.
match, sir, It is here! Ma - ny thanks, oh, ma - ny thanks, ma - ny thanks,
cresc.
NADINA
N.
Ma-ny thanks!
AURELIA
P.
ma - ny thanks!
Ma-ny thanks!
f

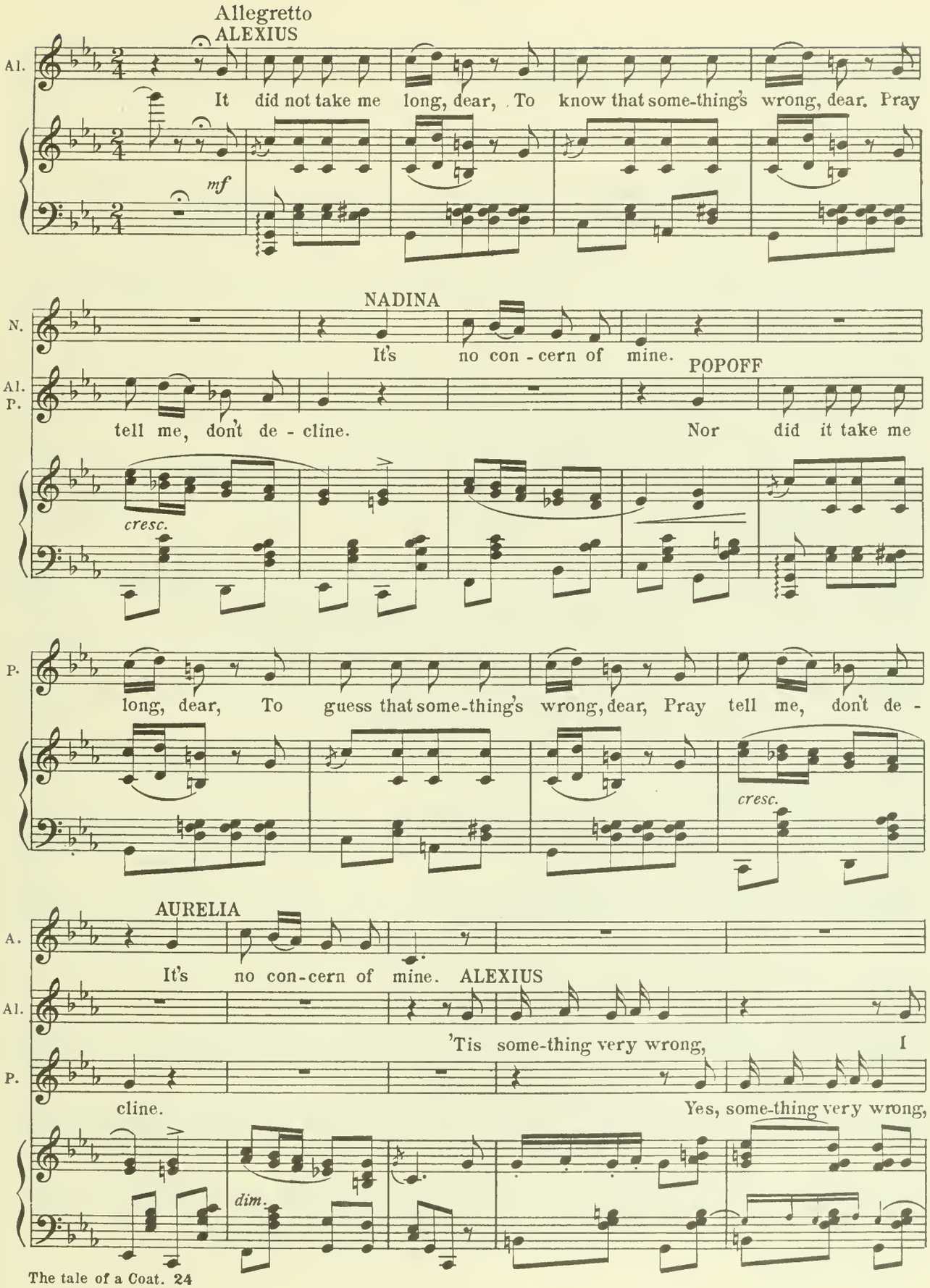

rit.
Animato
N.
We did that ver - y
MASCHA
Ma.
Ma - ny thanks!
We did that ver - y
AURELIA
A.
We did that ver - y
Animato
rit.
sf
f
N.
well, He did that ver-y well,— He did that ver - y
Ma.
well, He did that ver-y well,— He did that ver - y
A.
well, Yes, did that ver-y well,— He did that ver - y
BUMERLI
B.
I did that ve - ry well. I did that ver-y well,— Yes,did that ver - y

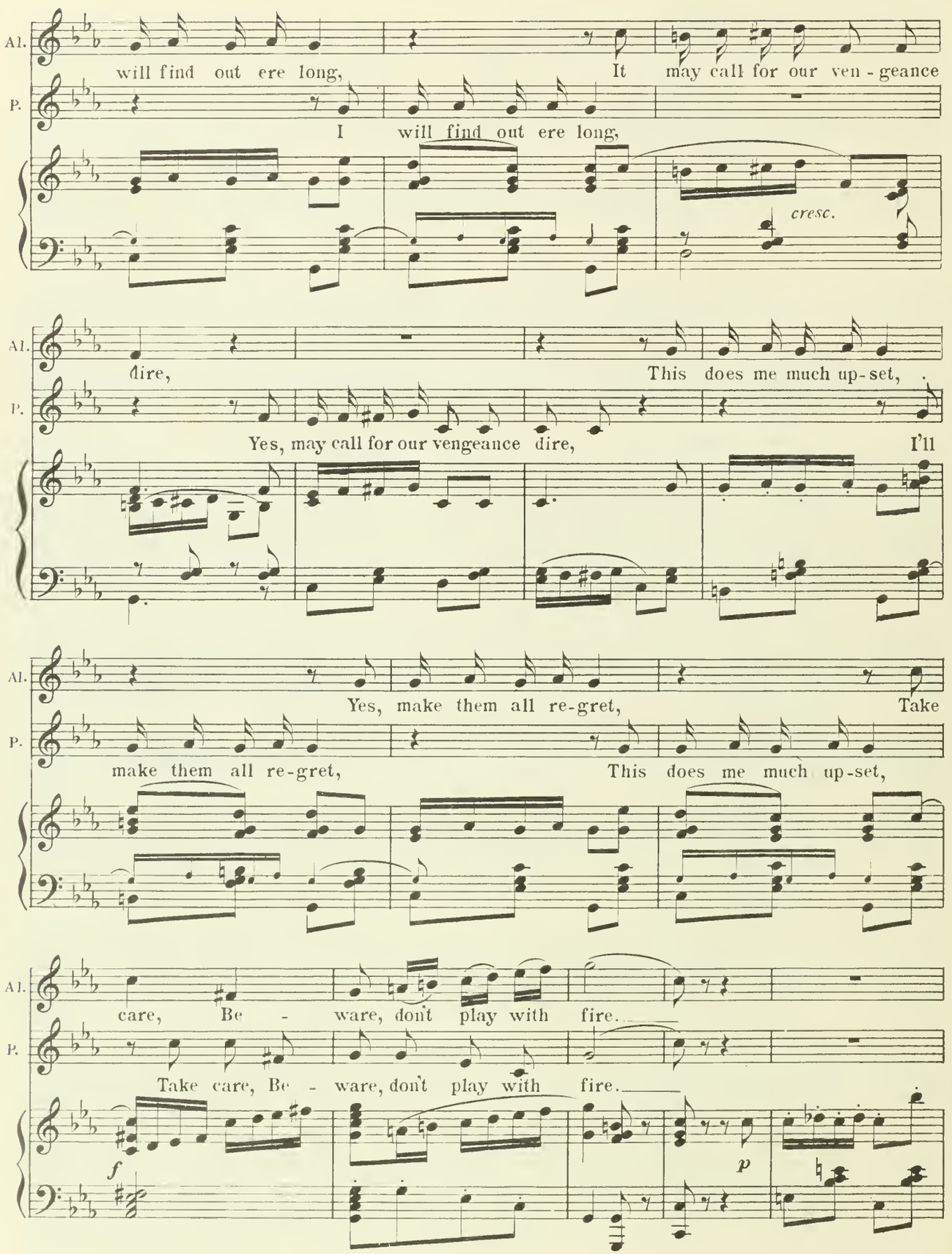

N.
well.
Here's to your ver-y good health.
Ma.
well.
Here's to your ver-y good health.
A.
well.
Here's to your ver-y good health.
Al.
well.
Here's to your ver-y good health.
B.
Here's to your ver-y good health.
P.
POPOFF (sneezing)
sf
p
8
P.
If I catch cold there's no re-lief.
where is, where is my
8
cresc.
B.
BUMERLY
Hold!
P.
hand-ker-chief?
mf
8

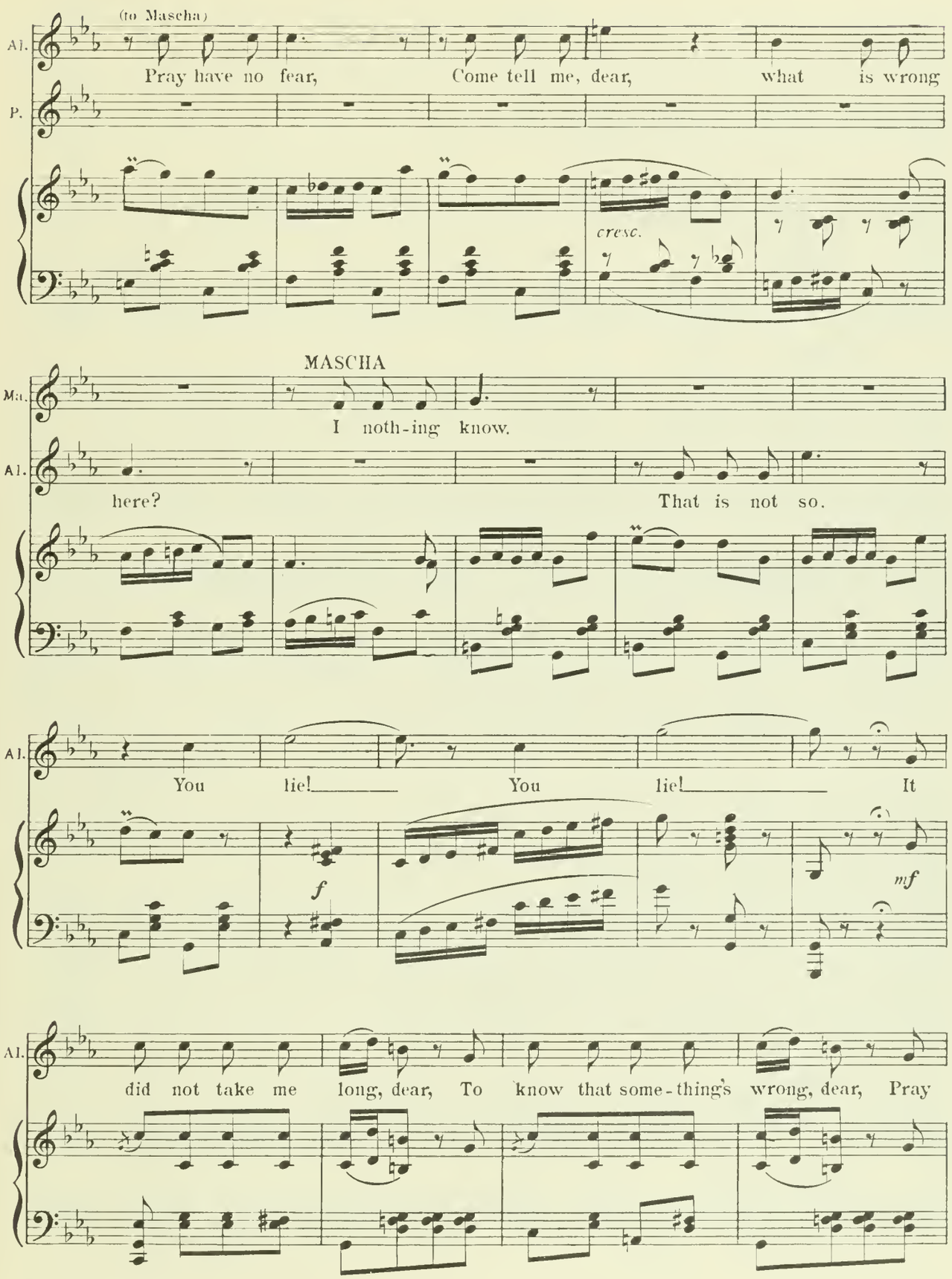

B.
You need a hand-ker - chief? 'tis here.
P.
A - gain, what is it now you fear?
cresc.
B.
Pray you take mine, Oh do, oh do!
P.
I had my own, Ker - chew! Ker- chew!
NADINA
N.
Many thanks!
MASCHA
Ma.
Many thanks!
AURELIA
A.
Many thanks!
P.
Many thanks!

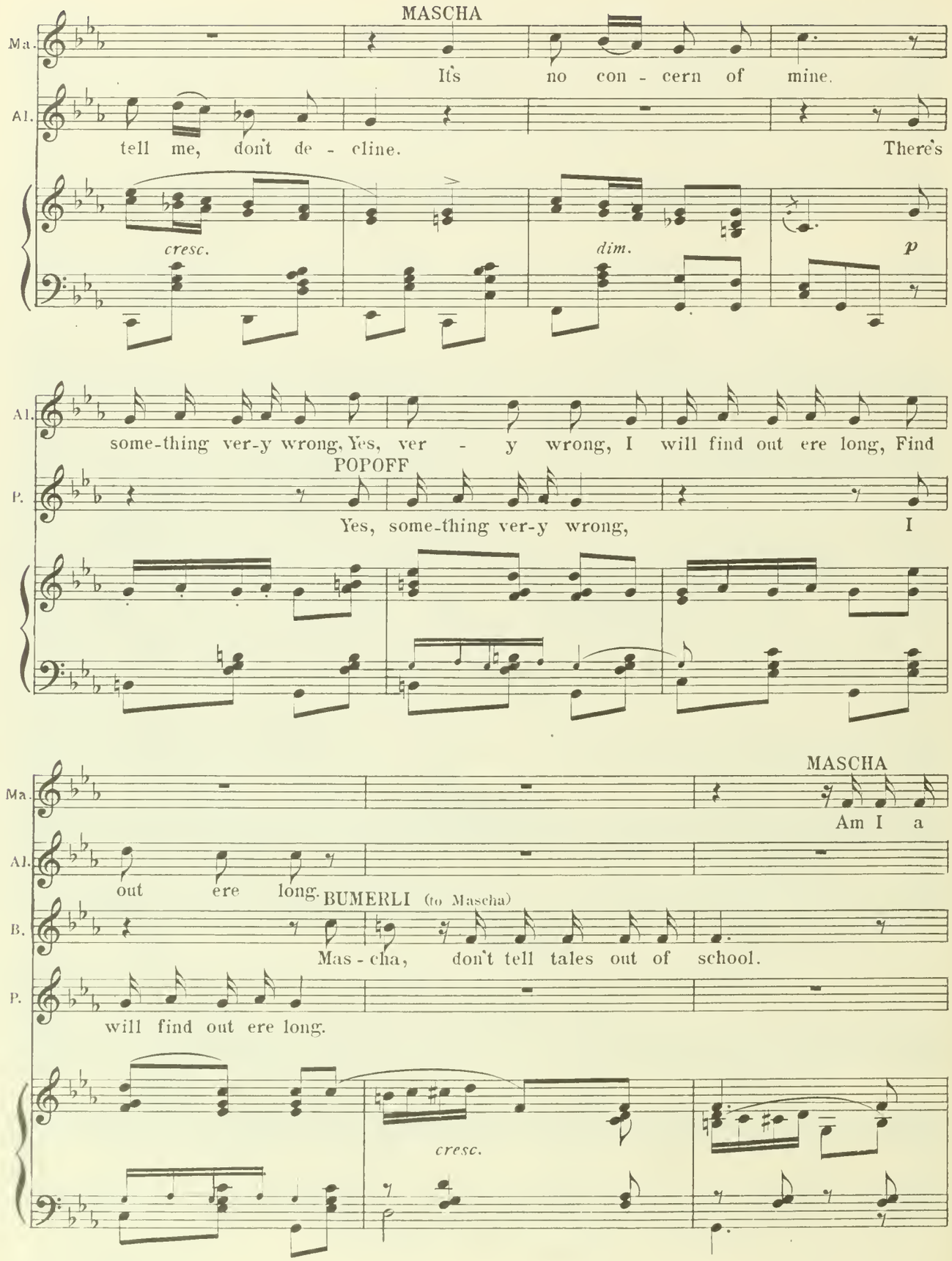

Animato
N.
He did that ver - y well,
Ma.
He did that ver - y well,
A.
He did that ver - y well,
BUMERLI
B.
I did that ver - y
Animato
sf
f
N.
He did that ver-y well,__ He did that ver - y well.
Ma.
He did that ver-y well,__ He did that ver - y well.
A.
He did that ver-y well,__ He did that ver - y well.
B.
well, I did that ver-y well,__ I did that ver - y well.
sf

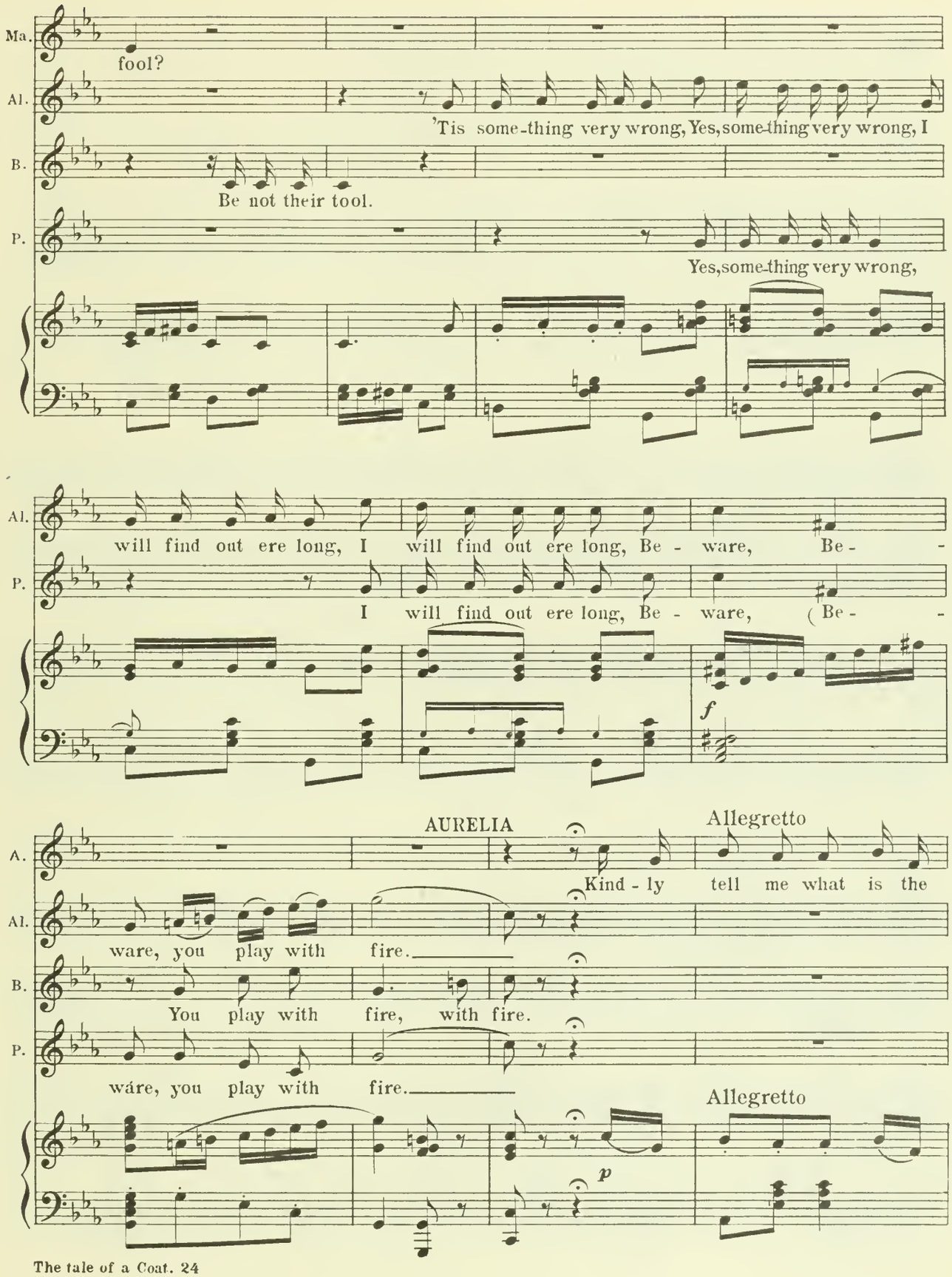

Andante, ad lib.
NADINA
N.
A-lex-ius!
MASCHA
Ma.
Oh, tim-id, mod-est maid!
ALEXIUS
A.
Na-di-na!
Andante, ad lib.
mf
sf
p
Ma.
I think they're both a-fraid.
AURELIA
A.
Kas-i-mir!
POPOFF
P.
Aurelia!
sf
p
ALEXIUS
A.
Na-di- -na!

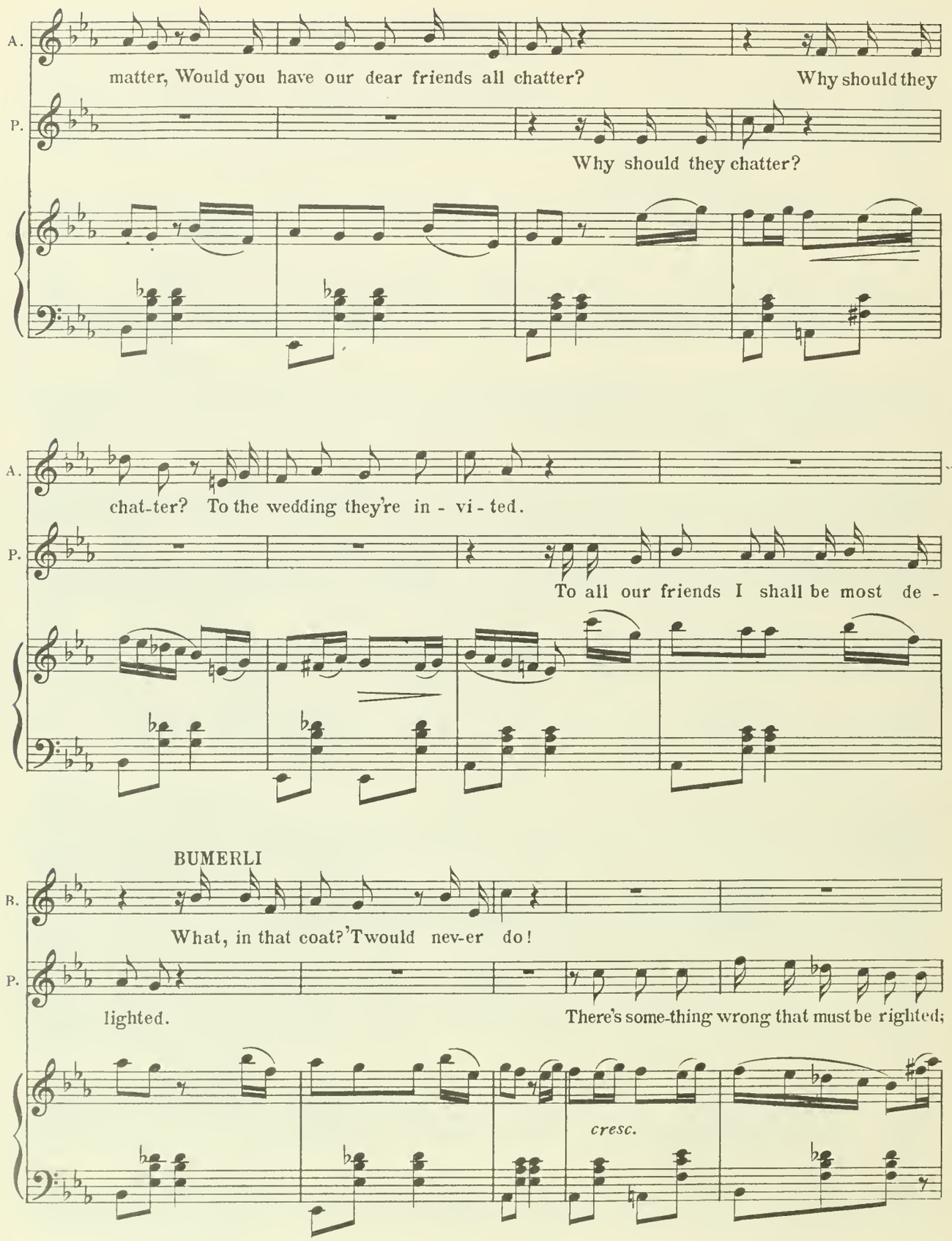

Allegretto
ALEXIUS
Al.
It did not take me long, dear, To know that some-thing's wrong, dear. Pray
mf
NADINA
N.
It's no con-cern of mine.
POPOFF
Al.
P.
tell me, don't de-cline.
Nor did it take me
cresc.
P.
long, dear, To guess that some-thing's wrong, dear, Pray tell me, don't de-
cresc.
AURELIA
A.
It's no con-cern of mine.
ALEXIUS
Al.
'Tis some-thing very wrong, I
P.
cline.
Yes, some-thing very wrong,
dim.

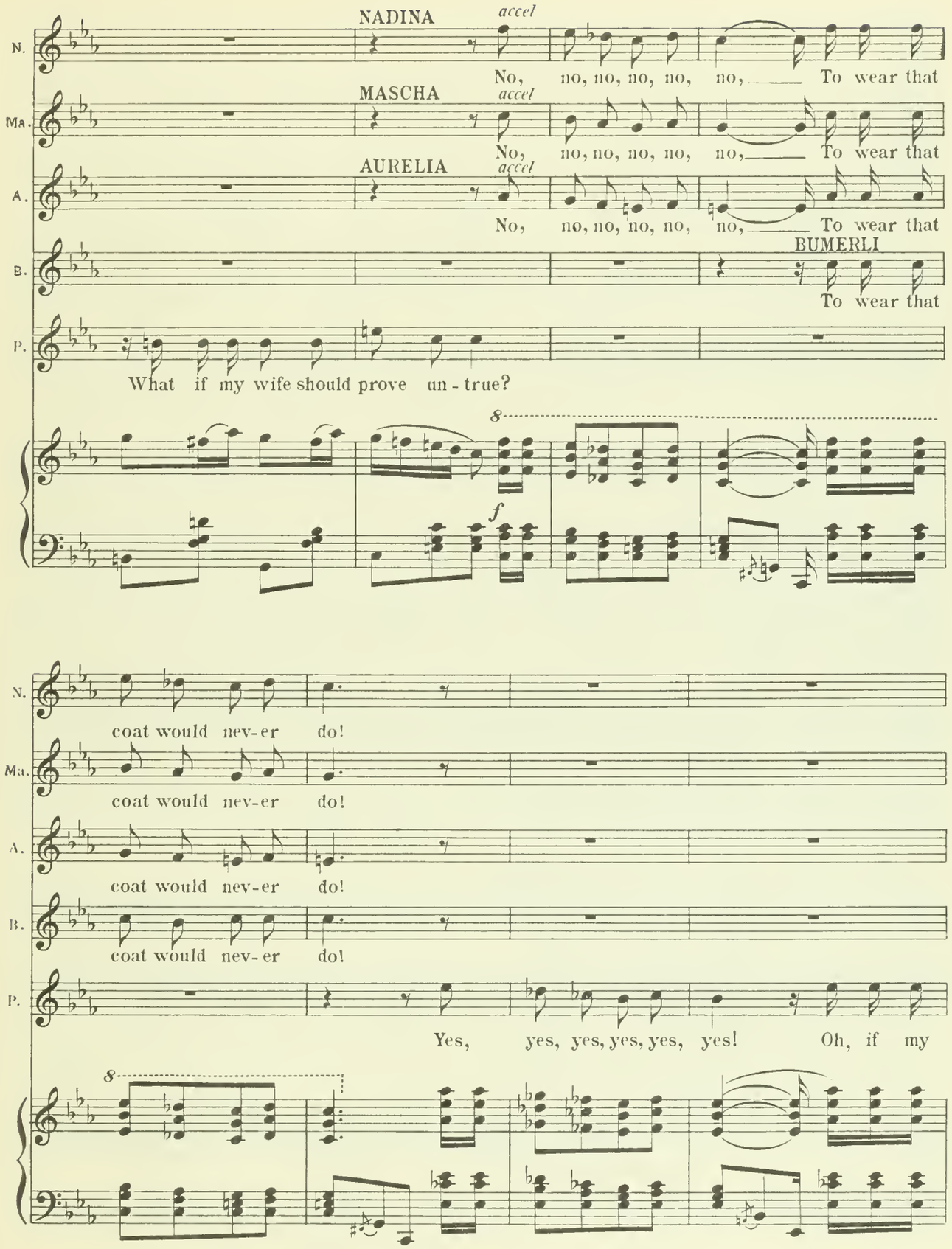

Al.
will find out ere long,
It may call for our ven - geance
P.
I will find out ere long,
cresc.
Al.
dire,
This does me much up-set,
P.
Yes, may call for our vengeance dire,
I'll
Al.
Yes, make them all re-gret,
Take
P.
make them all re-gret,
This does me much up-set,
Al.
care, Be - ware, don't play with fire.
P.
Take care, Be - ware, don't play with fire.
f
p

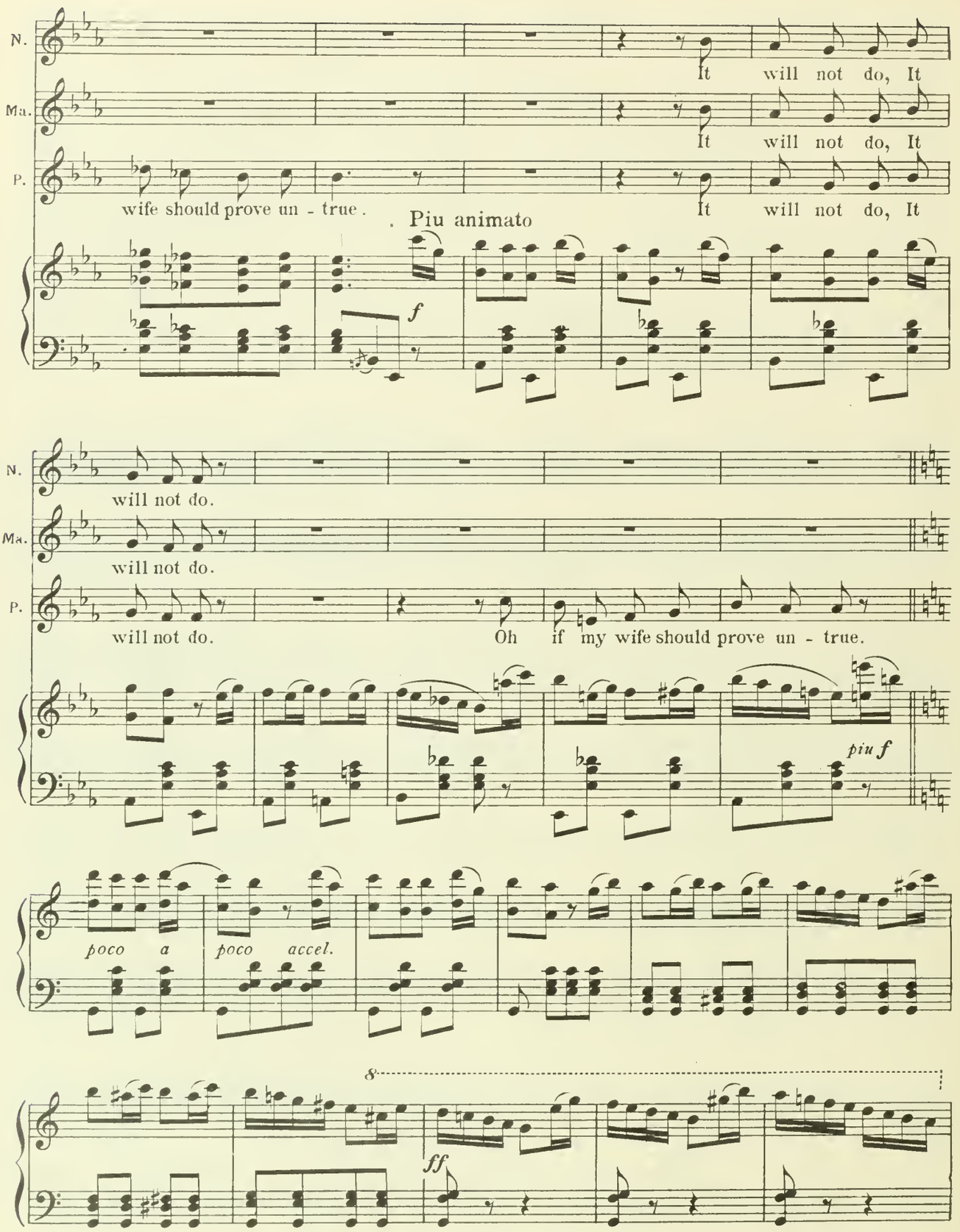

(to Mascha)
Al.
Pray have no fear, Come tell me, dear, what is wrong
P.
cresc.
MASCHA
Ma.
I noth-ing know.
Al.
here? That is not so.
Al.
You lie! You lie! It
f
mf
Al.
did not take me long, dear, To know that some-thing's wrong, dear, Pray

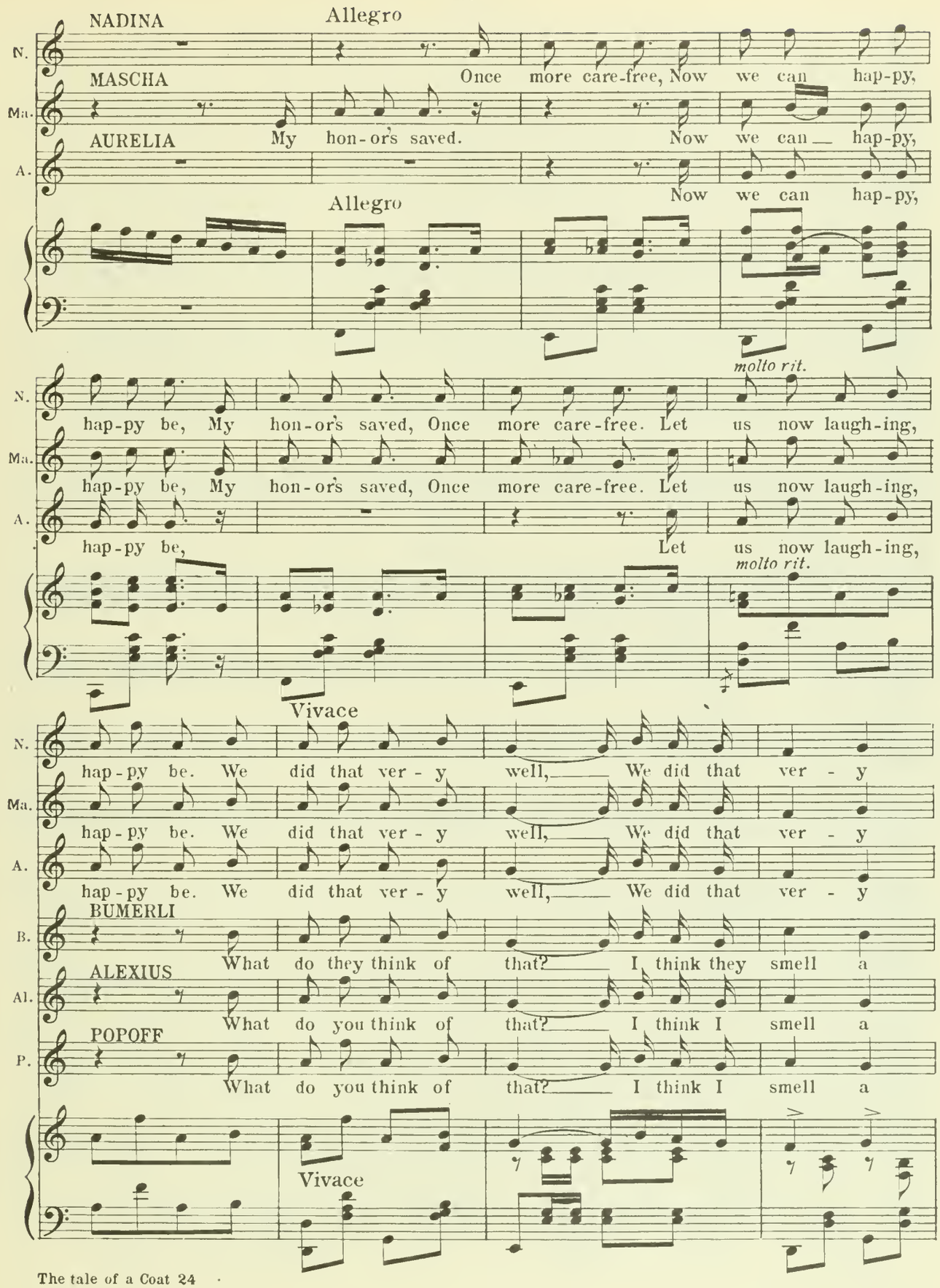

MASCHA
Ma.
It's no con - cern of mine.
Al.
tell me, don't de - cline. There's
cresc.
dim.
p
Al.
some-thing ver-y wrong, Yes, ver - y wrong, I will find out ere long, Find
POPOFF
P.
Yes, some-thing ver-y wrong, I
MASCHA
Ma.
Am I a
Al.
out ere long.
BUMERLI (to Mascha)
B.
Mas - cha, don't tell tales out of school.
P.
will find out ere long.
cresc.

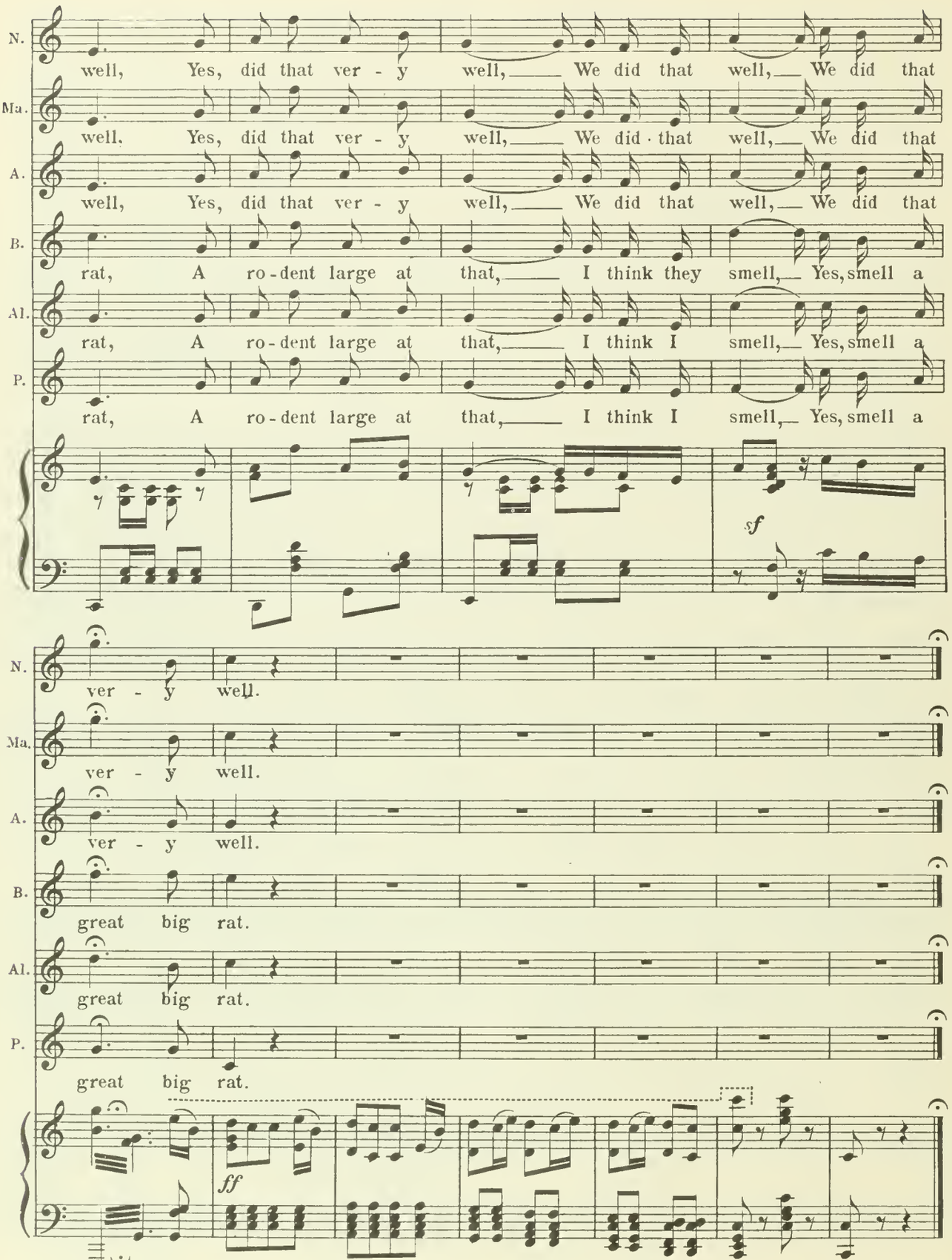

Ma.
fool?
Al.
'Tis some-thing very wrong, Yes, some-thing very wrong, I
B.
Be not their tool.
P.
Yes, some-thing very wrong,
Al.
will find out ere long, I will find out ere long, Be - ware, Be - -
P.
I will find out ere long, Be - ware, (Be - -
f
AURELIA
Allegretto
A.
Kind - ly tell me what is the
Al.
ware, you play with fire.
B.
You play with fire, with fire.
P.
wáre, you play with fire.
Allegretto
p


A.
matter, Would you have our dear friends all chatter?
Why should they
P.
Why should they chatter?
A.
chat-ter? To the wedding they're in - vi - ted.
P.
To all our friends I shall be most de -
BUMERLI
B.
What, in that coat? 'Twould nev-er do!
P.
lighted.
There's some-thing wrong that must be righted;
cresc.


NADINA
accel
No, no, no, no, no, no, To wear that
MASCHA
accel
No, no, no, no, no, no, To wear that
AURELIA
accel
No, no, no, no, no, no, To wear that
BUMERLI
To wear that
What if my wife should prove un - true?
8
f
coat would nev-er do!
coat would nev-er do!
coat would nev-er do!
coat would nev-er do!
Yes, yes, yes, yes, yes, yes! Oh, if my
8


N.
Ma.
P.
wife should prove un - true.
Piu animato
It will not do, It
It will not do, It
It will not do, It
f
will not do.
will not do.
will not do.
Oh if my wife should prove un - true.
piu f
poco a poco accel.
8
ff


NADINA
Allegro
MASCHA
Once more care-free, Now we can hap-py,
AURELIA
My hon-or's saved.
Now we can hap-py,
Now we can hap-py,
Allegro
molto rit.
hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,
hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,
hap-py be,
Let us now laugh-ing,
molto rit.
Vivace
hap-py be. We did that ver-y well, We did that ver-y
hap-py be. We did that ver-y well, We did that ver-y
hap-py be. We did that ver-y well, We did that ver-y
BUMERLI
What do they think of that? I think they smell a
ALEXIUS
What do you think of that? I think I smell a
POPOFF
What do you think of that? I think I smell a
Vivace


N.
well, Yes, did that ver - y well, We did that well, We did that
Ma.
well, Yes, did that ver - y well, We did that well, We did that
A.
well, Yes, did that ver - y well, We did that well, We did that
B.
rat, A ro - dent large at that, I think they smell, Yes, smell a
Al.
rat, A ro - dent large at that, I think I smell, Yes, smell a
P.
rat, A ro - dent large at that, I think I smell, Yes, smell a
sf
N.
ver - y well.
Ma.
ver - y well.
A.
ver - y well.
B.
great big rat.
Al.
great big rat.
P.
great big rat.
ff

Nº 11

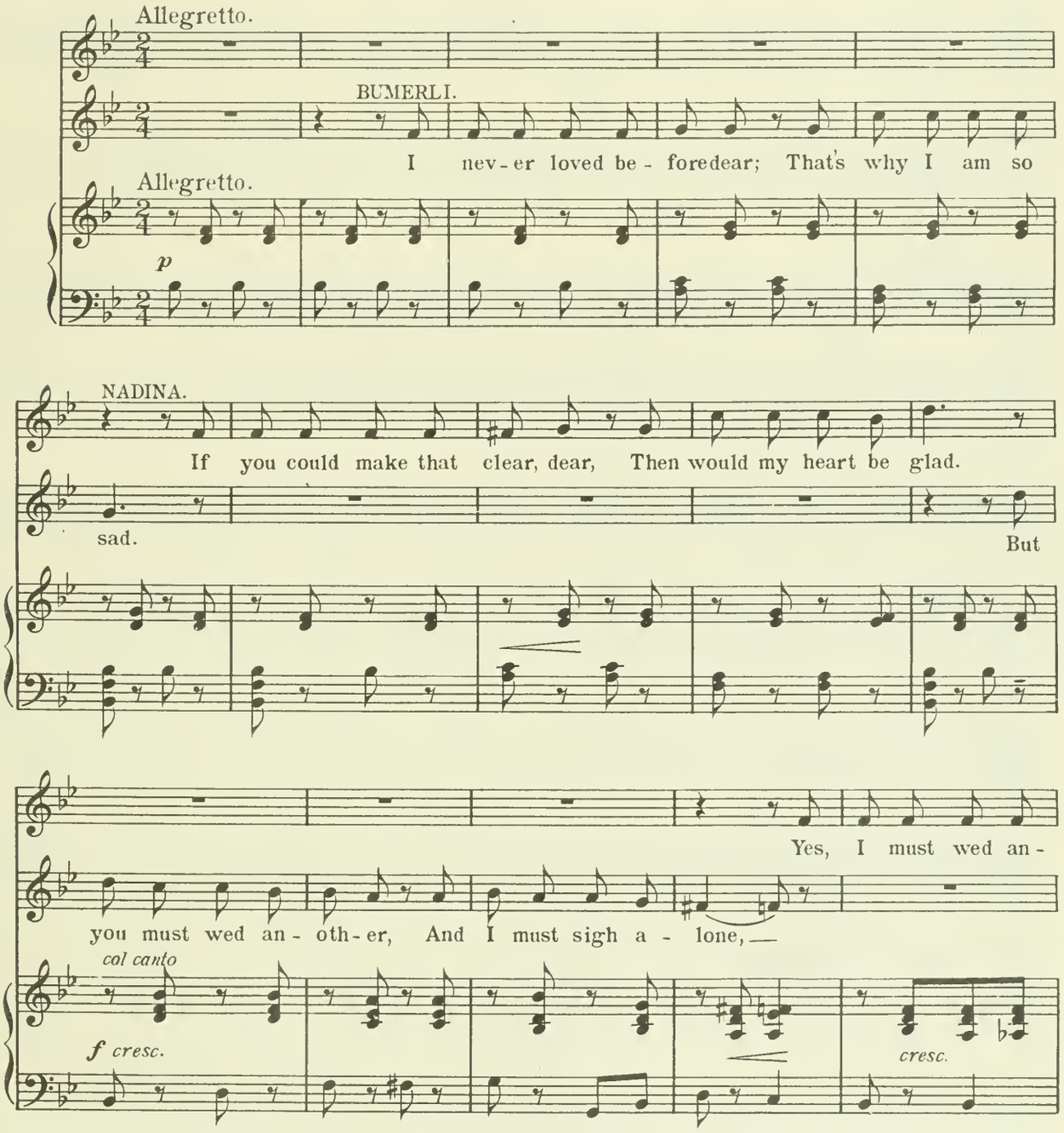
The Chocolate Soldier

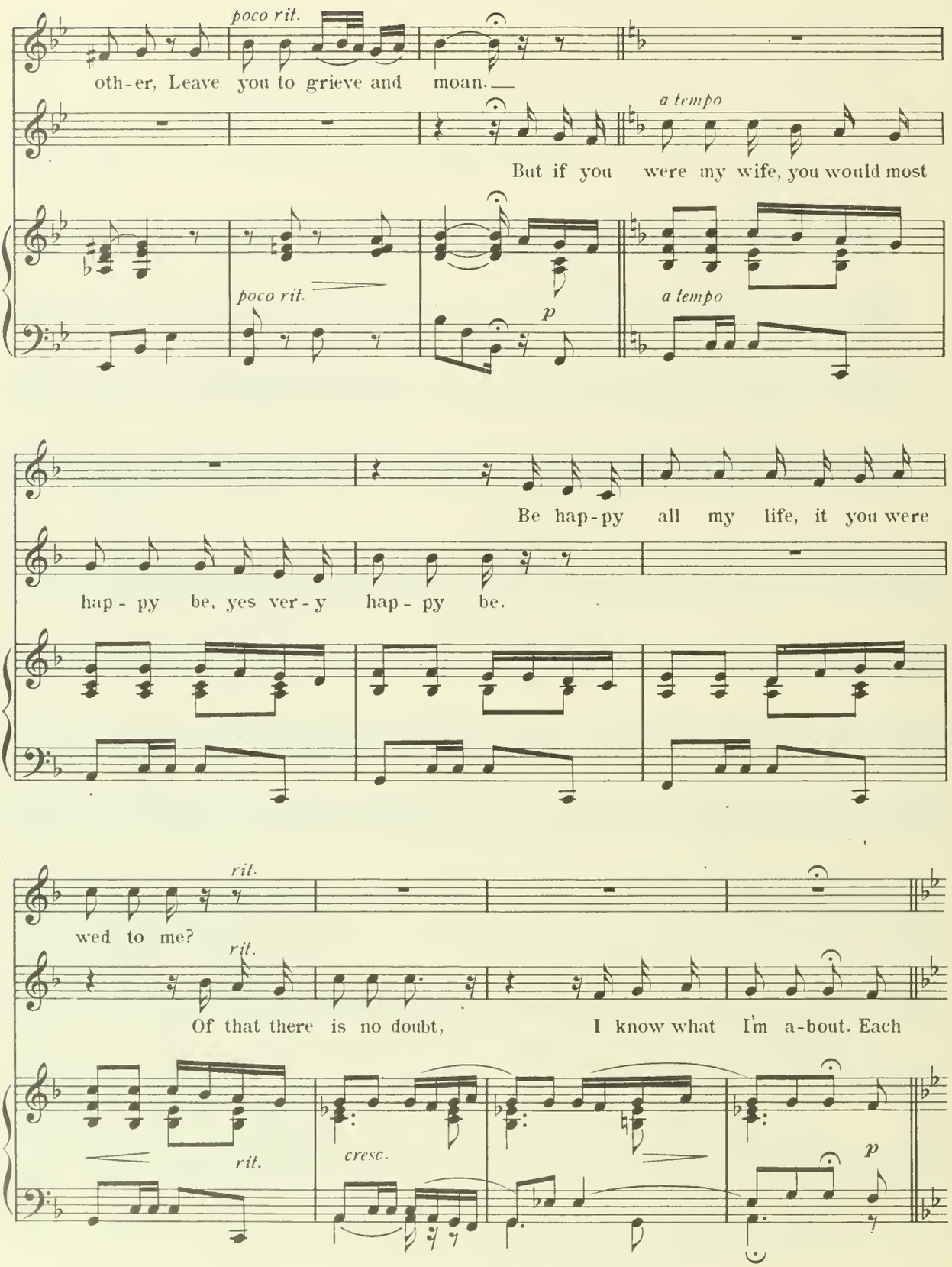
"That would be lovely"

Duet
Nadina and Bumerli

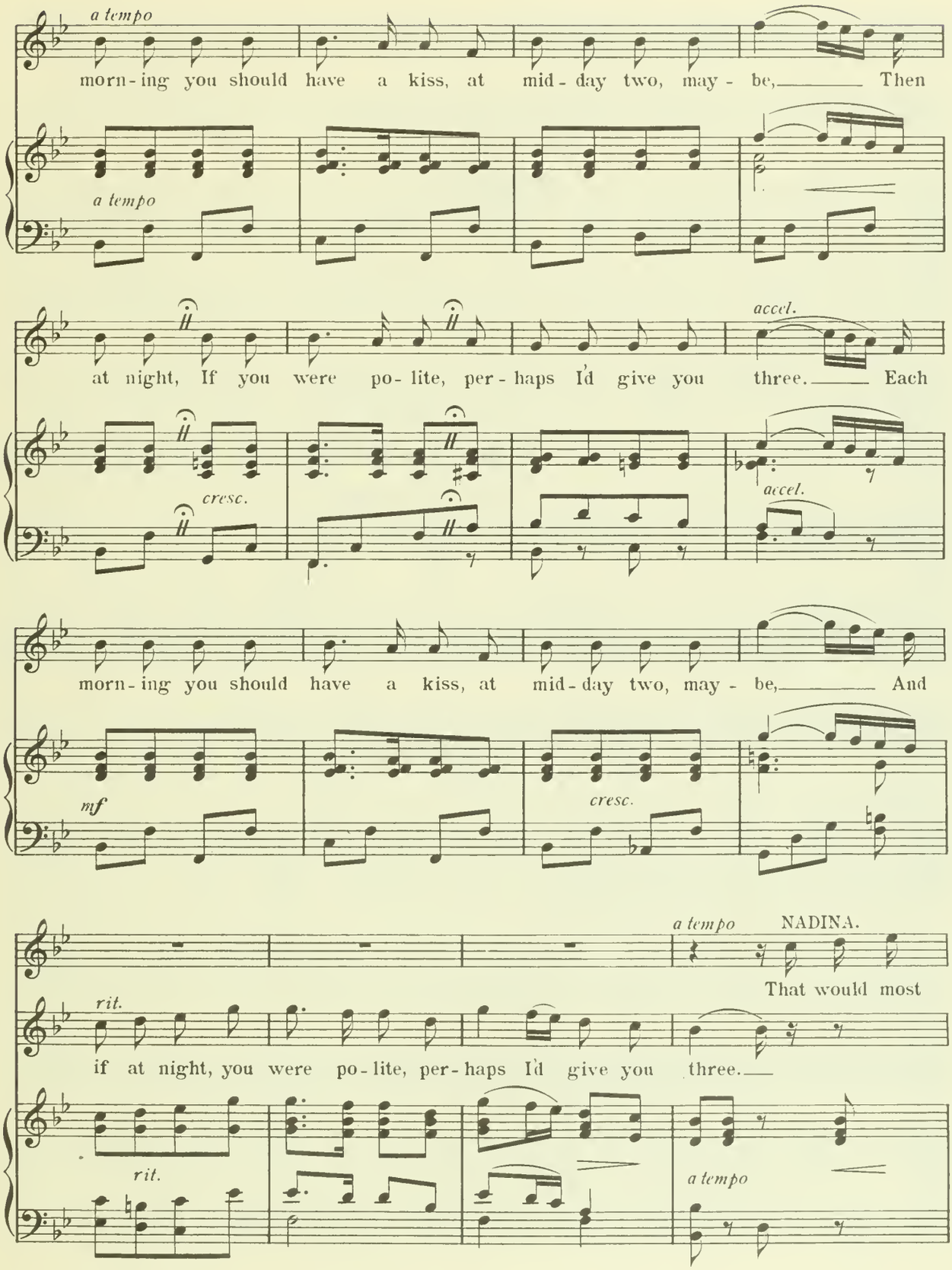
English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

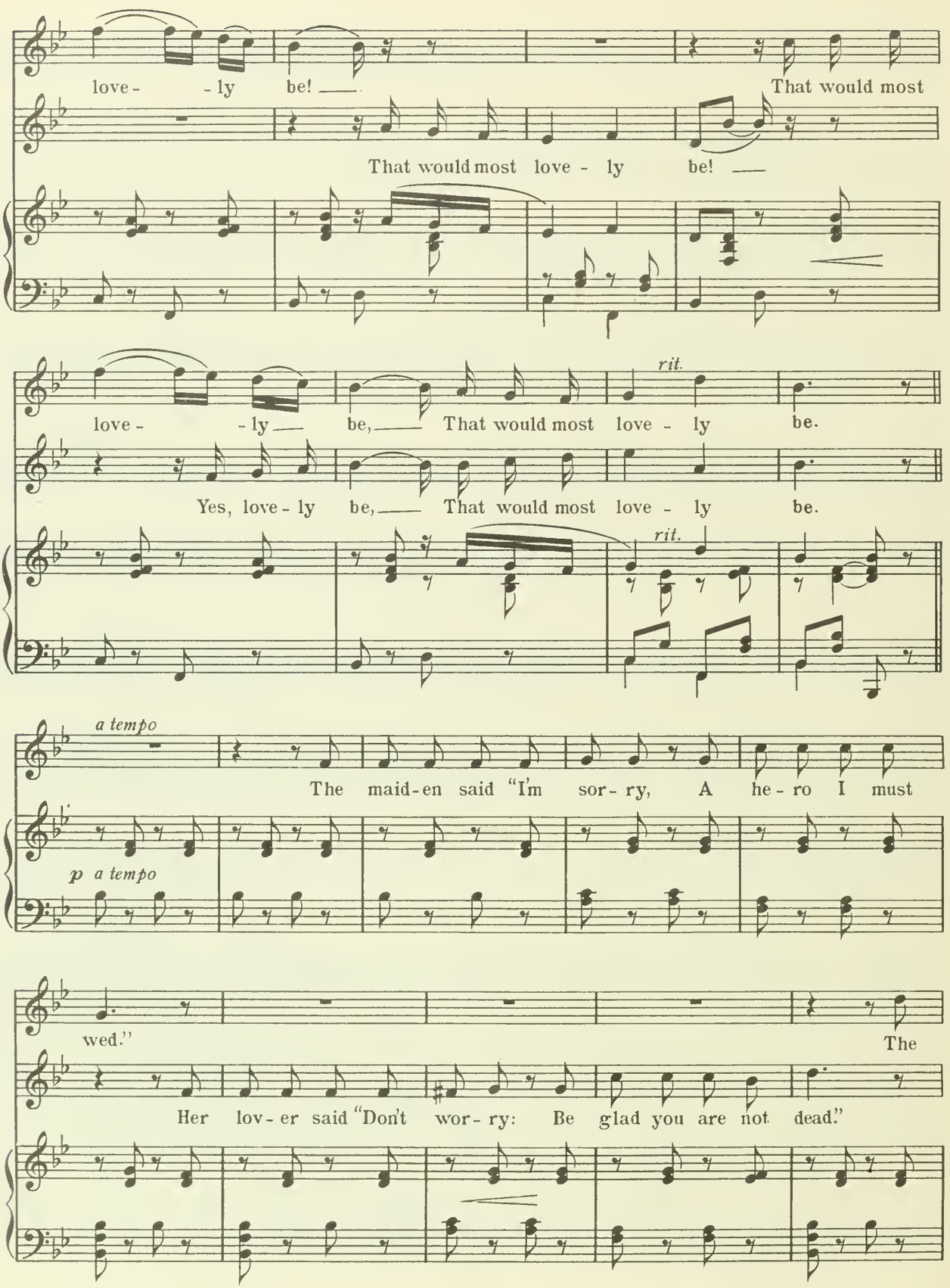


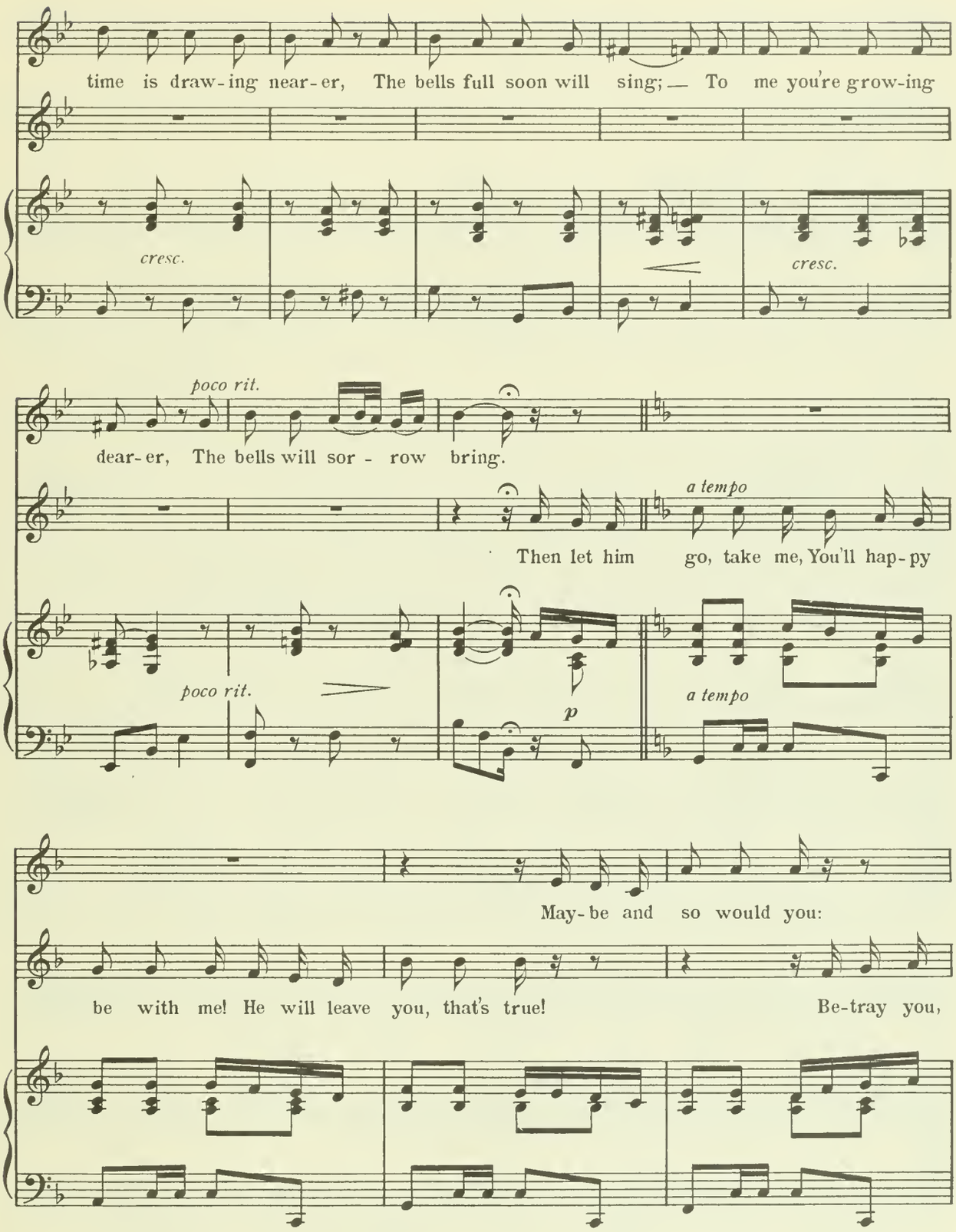


That would by lovely. 7

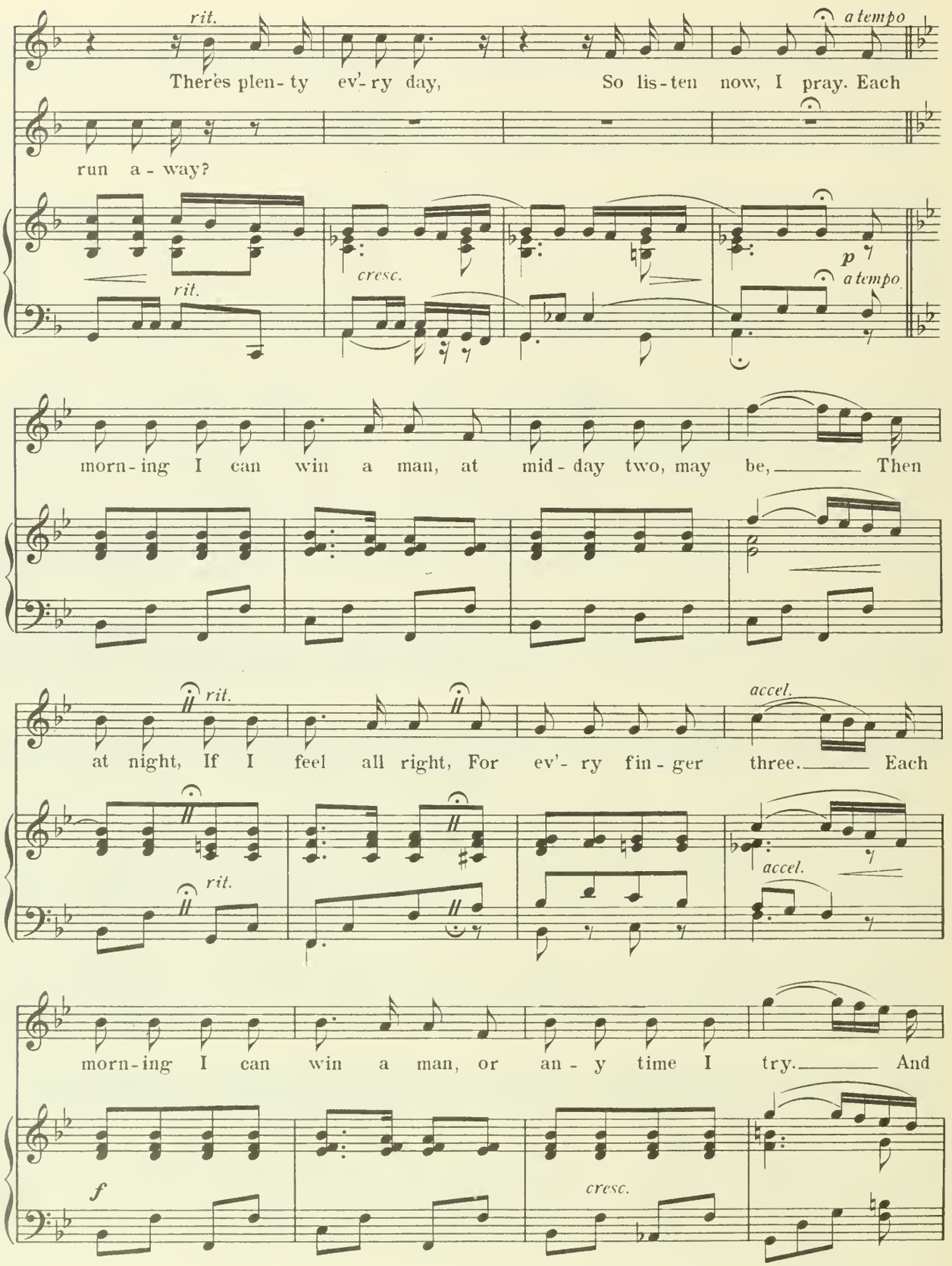


That would by lovely. 7

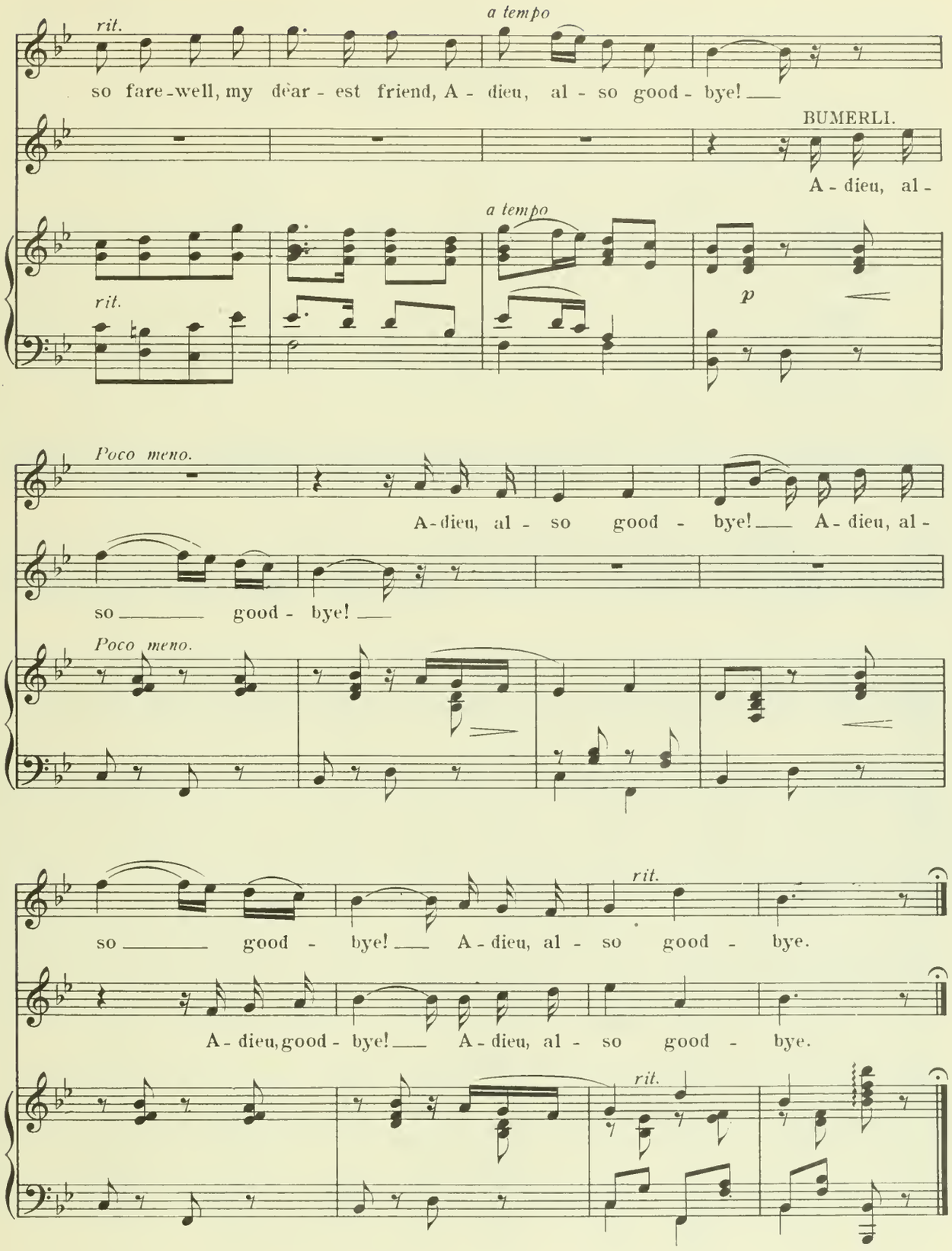

love - - ly be! —
That would most
That would most love - ly be! —
love - - ly — be, — That would most love - ly be.
rit.
Yes, love - ly be, — That would most love - ly be.
rit.
a tempo
The maid - en said "I'm sor - ry, A he - ro I must
p a tempo
wed."
The
Her lov - er said "Don't wor - ry: Be glad you are not dead."



That would by lovely. 7



That would by lovely. 7



That would by lovely. 7

No 12

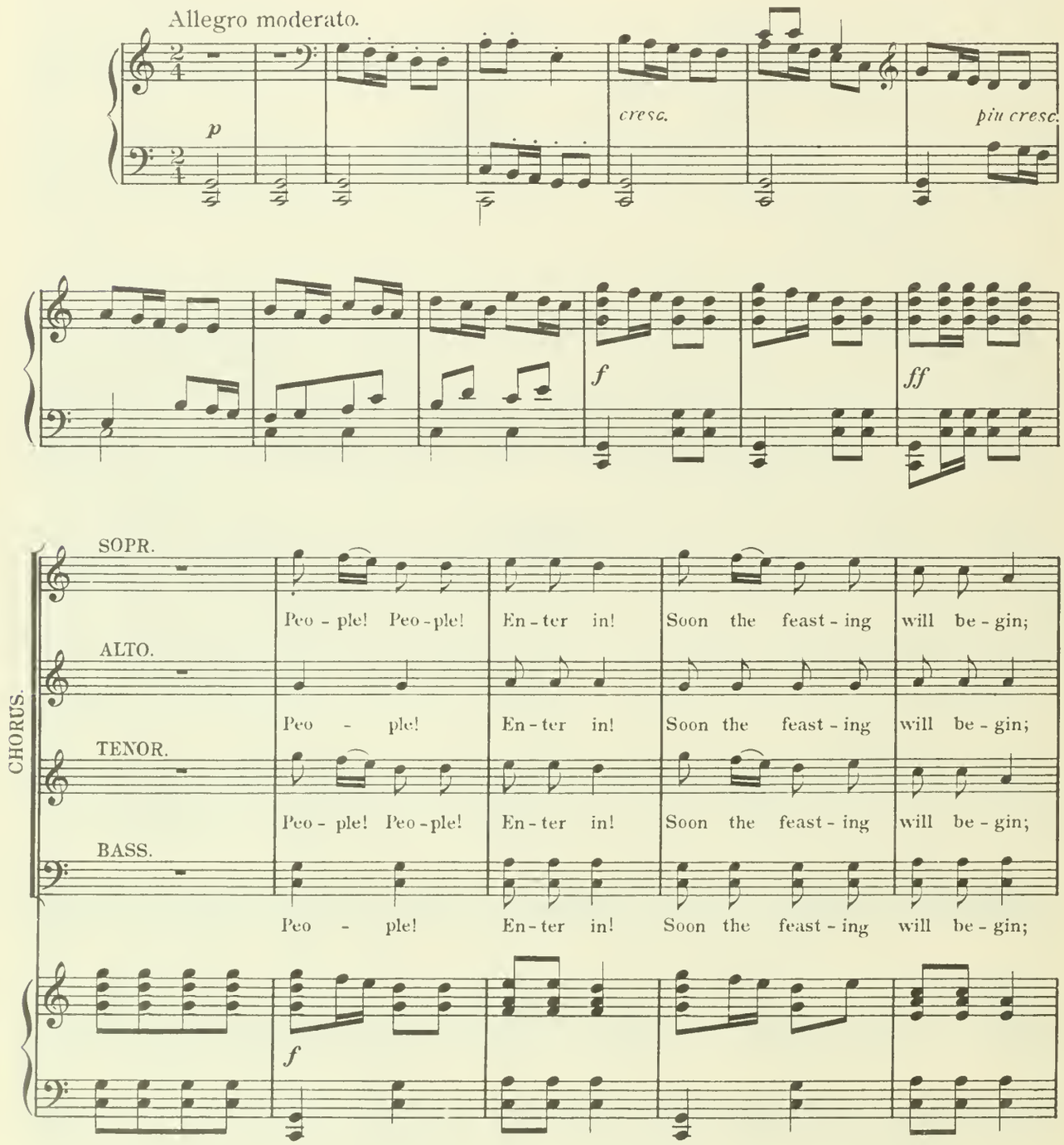
The Chocolate Soldier.

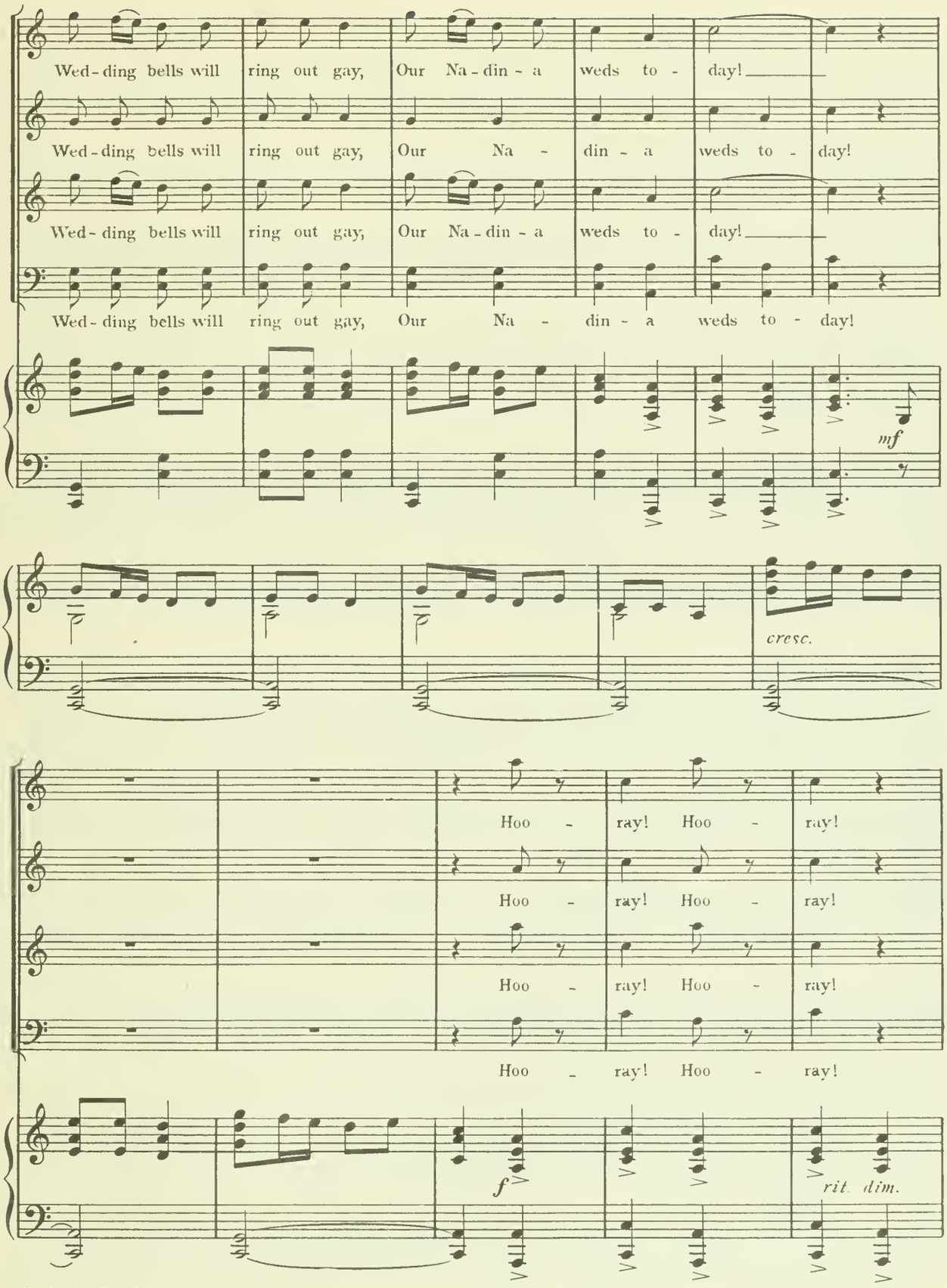
Finale Act II

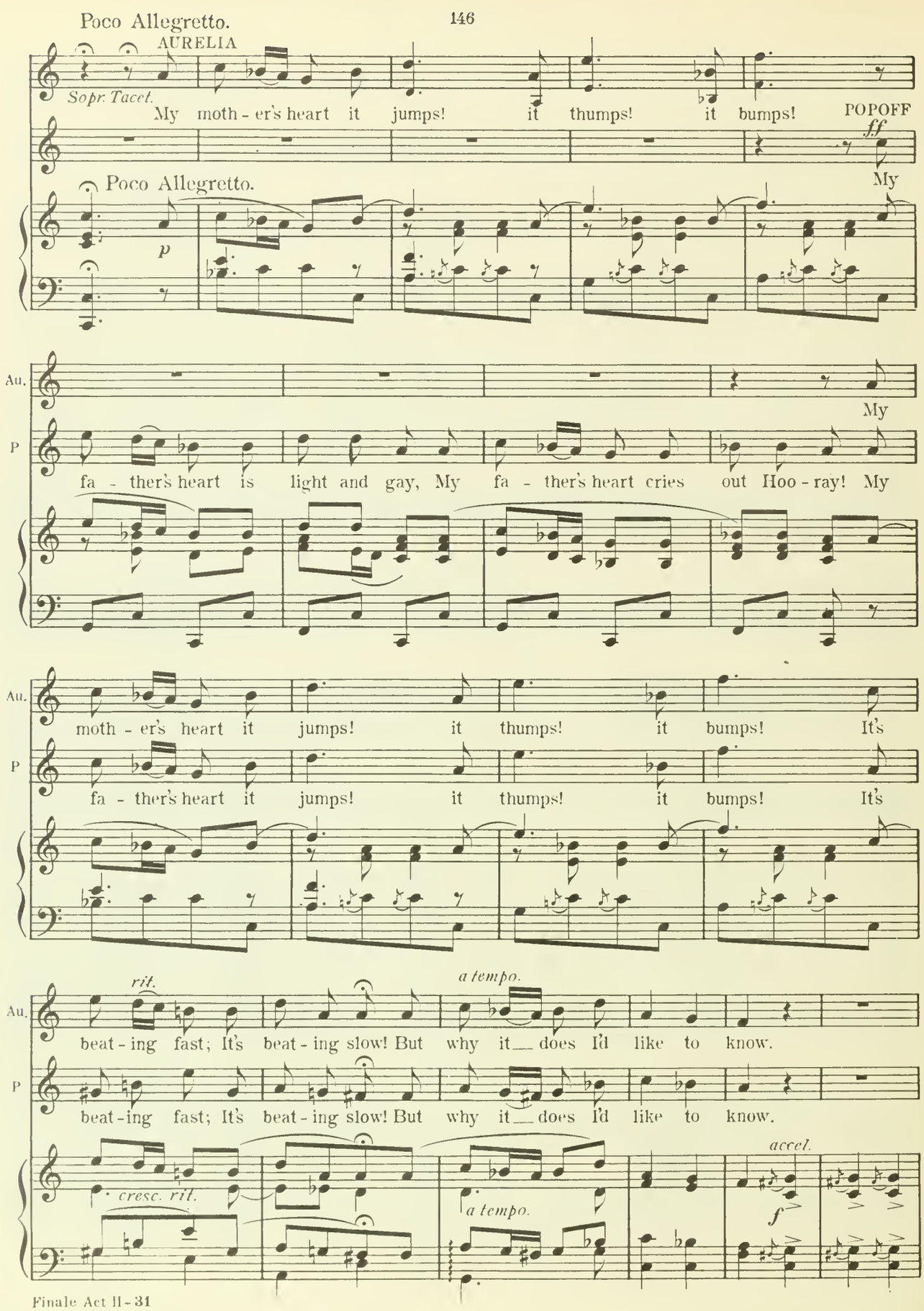
(Nadina, Mascha, Aurelia, Bumerli, Alexius, Popoff, Massakroff, and Chorus)

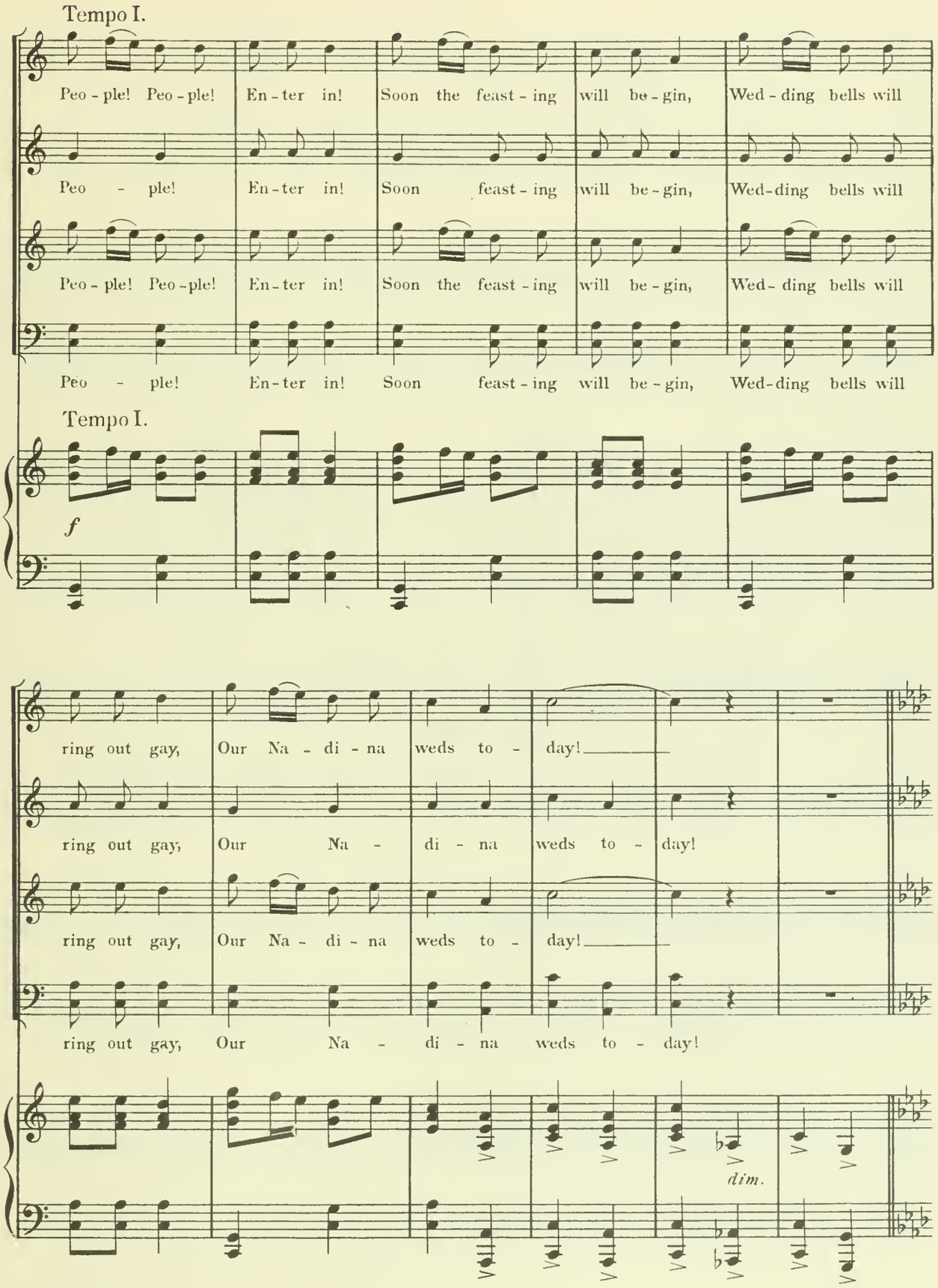
English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

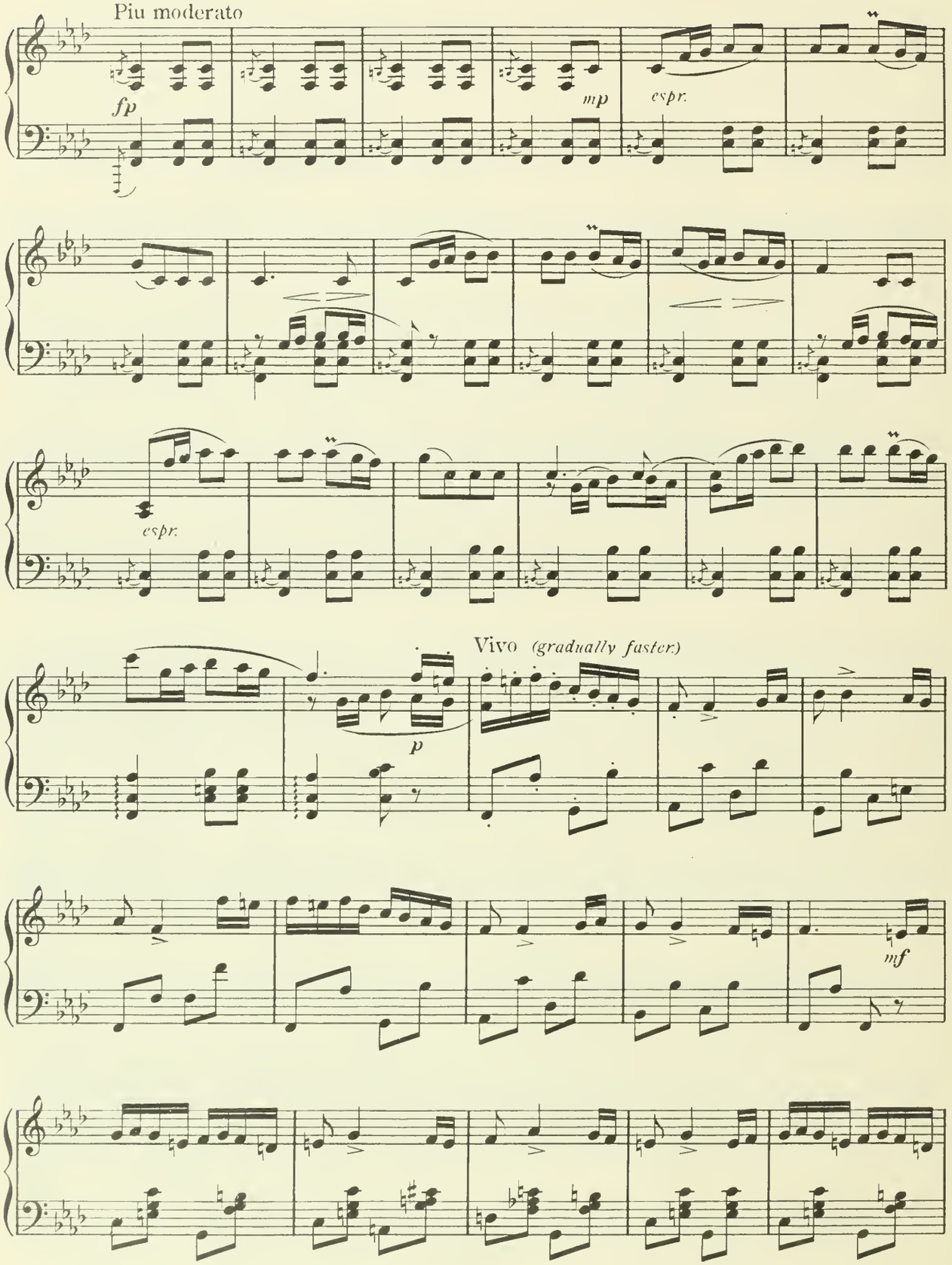


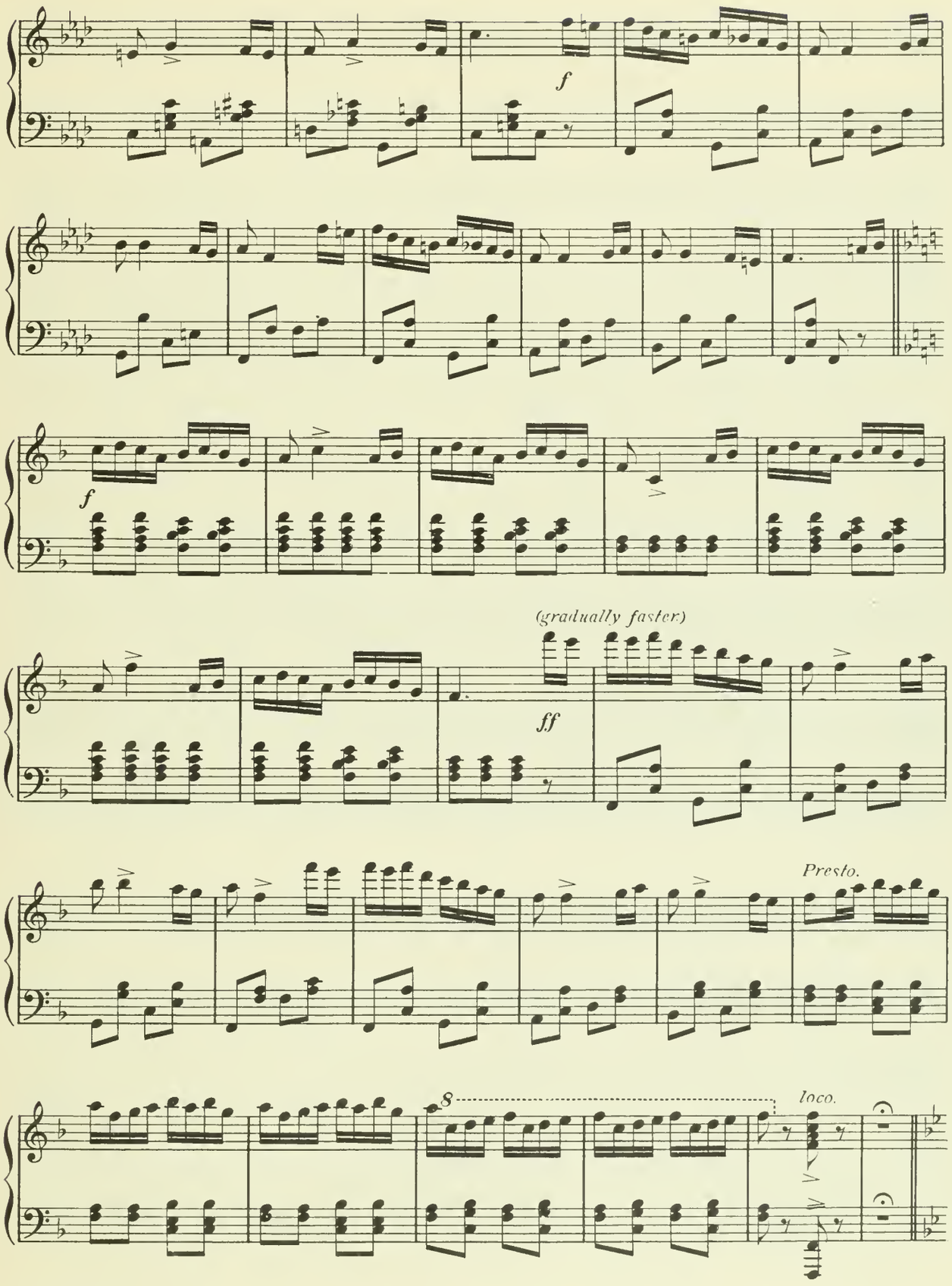

Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
Wed - ding bells will ring out gay, Our Na - din - a weds to - day!
mf
cresc.
Hoo - ray! Hoo - ray!
Hoo - ray! Hoo - ray!
Hoo - ray! Hoo - ray!
Hoo - ray! Hoo - ray!
f
rit. dim.

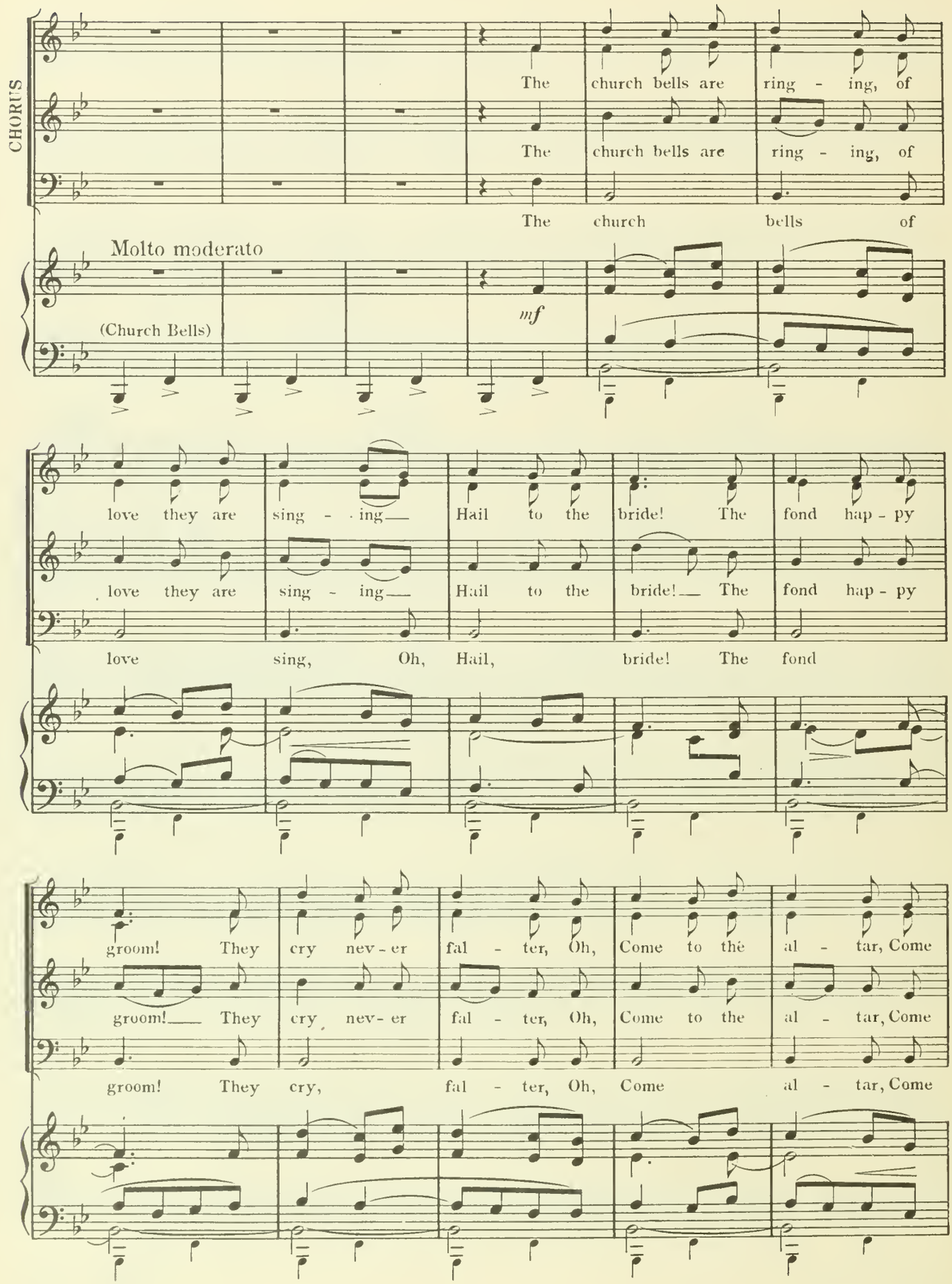

Poco Allegretto.
AURELIA
Sopr. Tacet.
My moth - er's heart it jumps! it thumps! it bumps!
POPOFF
ff
My
Poco Allegretto.
p
Au.
My
P
fa - ther's heart is light and gay, My fa - ther's heart cries out Hoo - ray! My
Au.
moth - er's heart it jumps! it thumps! it bumps! It's
P
fa - ther's heart it jumps! it thumps! it bumps! It's
rit.
a tempo.
Au.
beat - ing fast; It's beat - ing slow! But why it does I'd like to know.
P
beat - ing fast; It's beat - ing slow! But why it does I'd like to know.
cresc. rit.
a tempo.
accel.
f

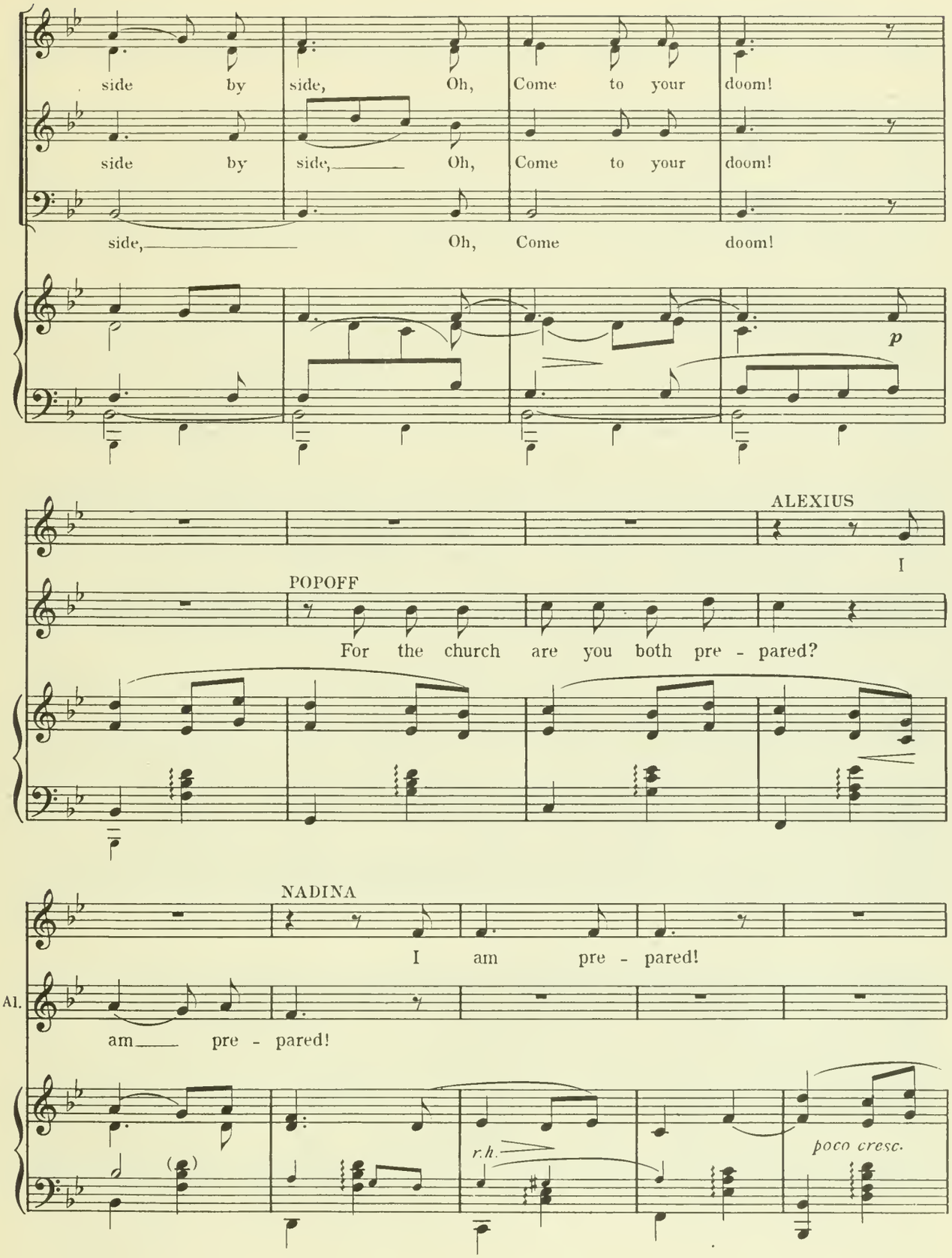

Tempo I.
Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will
Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will
Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will
Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will
Tempo I.
f
ring out gay, Our Na - di - na weds to - day!
ring out gay, Our Na - di - na weds to - day!
ring out gay, Our Na - di - na weds to - day!
ring out gay, Our Na - di - na weds to - day!
dim.

DANCE
Piu moderato

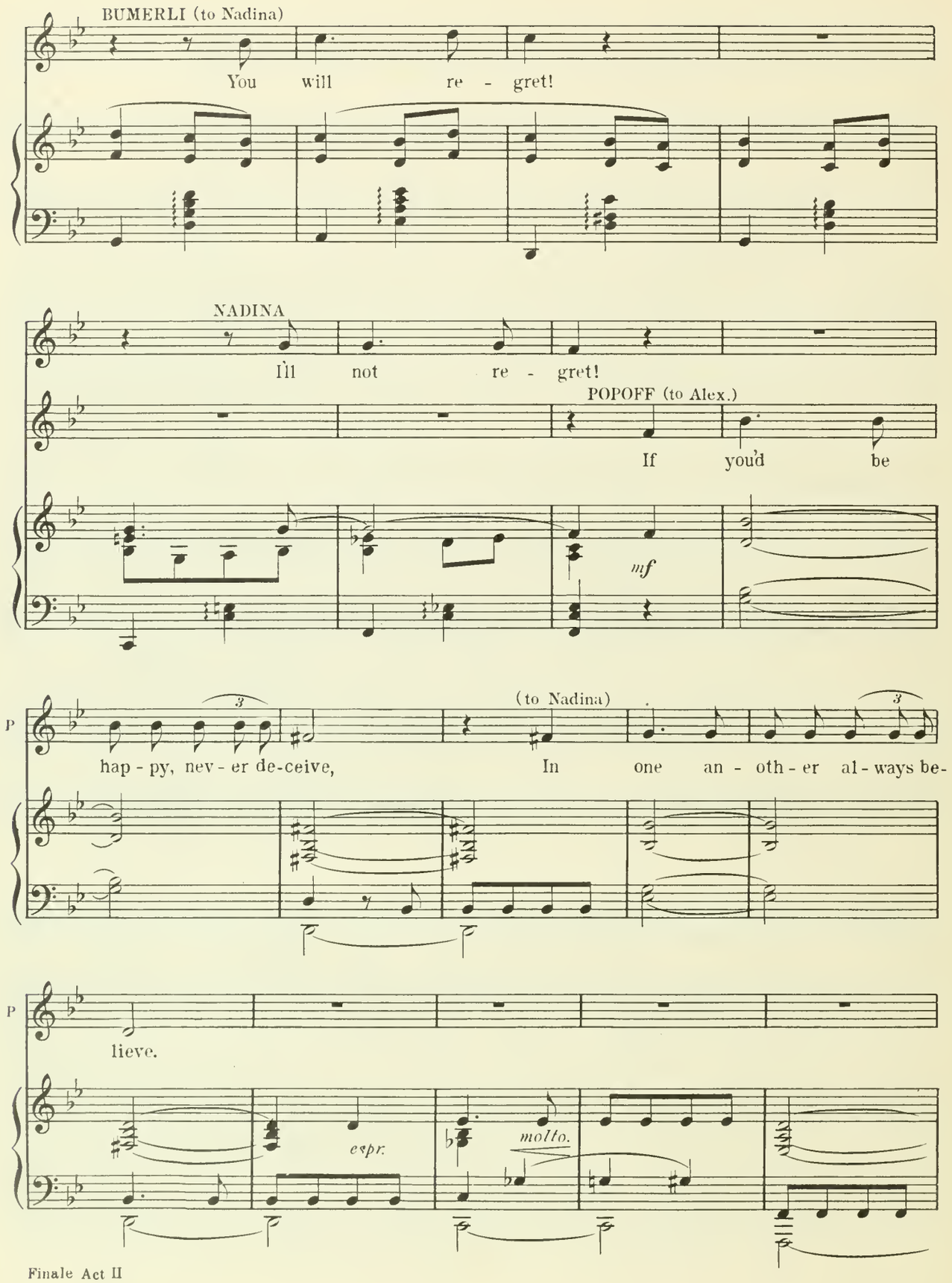


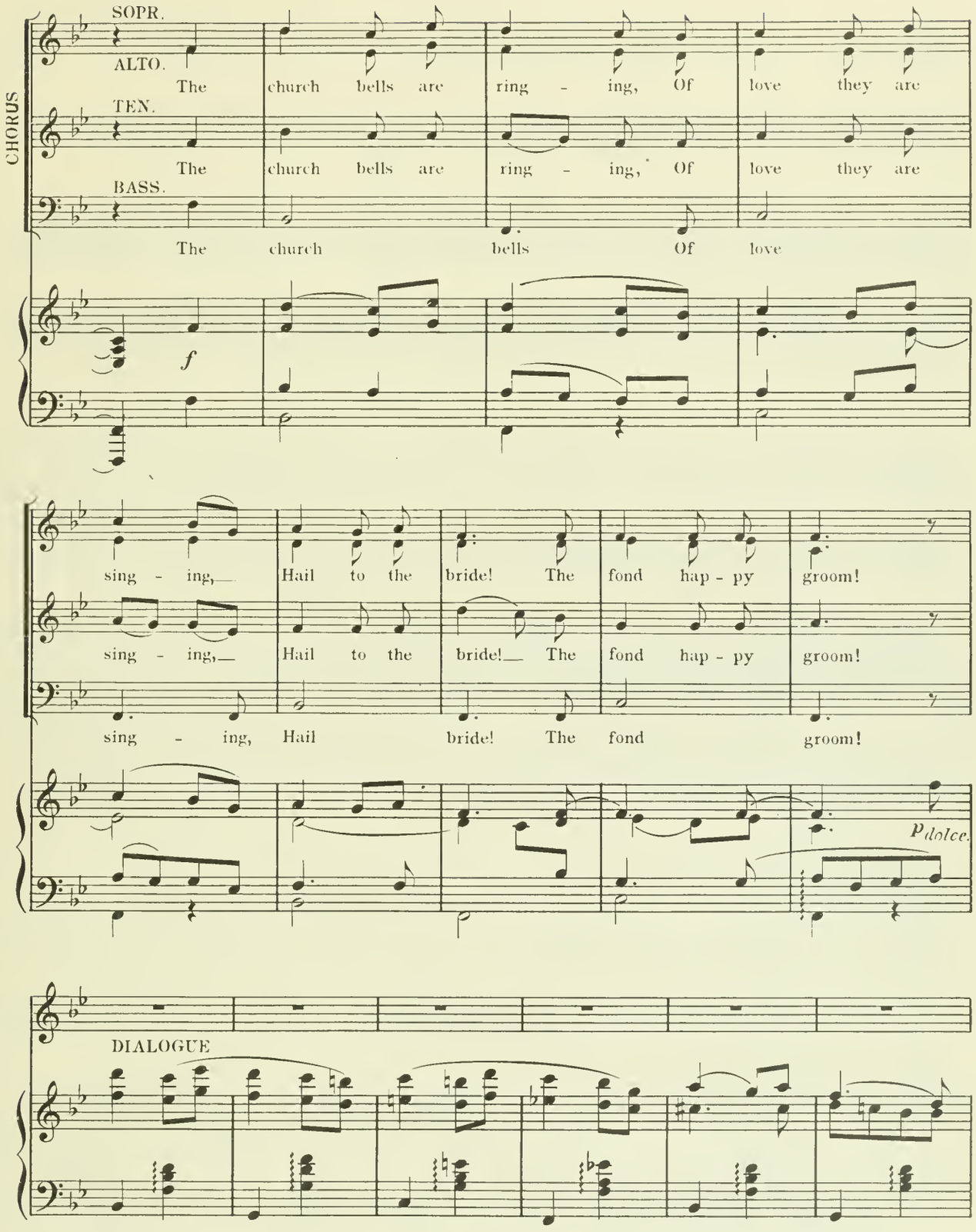

f
f
(gradually faster)
ff
Presto.
8
loco.


CHORUS
The church bells are ring - ing, of
The church bells are ring - ing, of
The church bells of
Molto moderato
(Church Bells)
mf
love they are sing - ing— Hail to the bride! The fond hap - py
love they are sing - ing— Hail to the bride!— The fond hap - py
love sing, Oh, Hail, bride! The fond
groom! They cry nev - er fal - ter, Oh, Come to the al - tar, Come
groom!— They cry nev - er fal - ter, Oh, Come to the al - tar, Come
groom! They cry, fal - ter, Oh, Come al - tar, Come

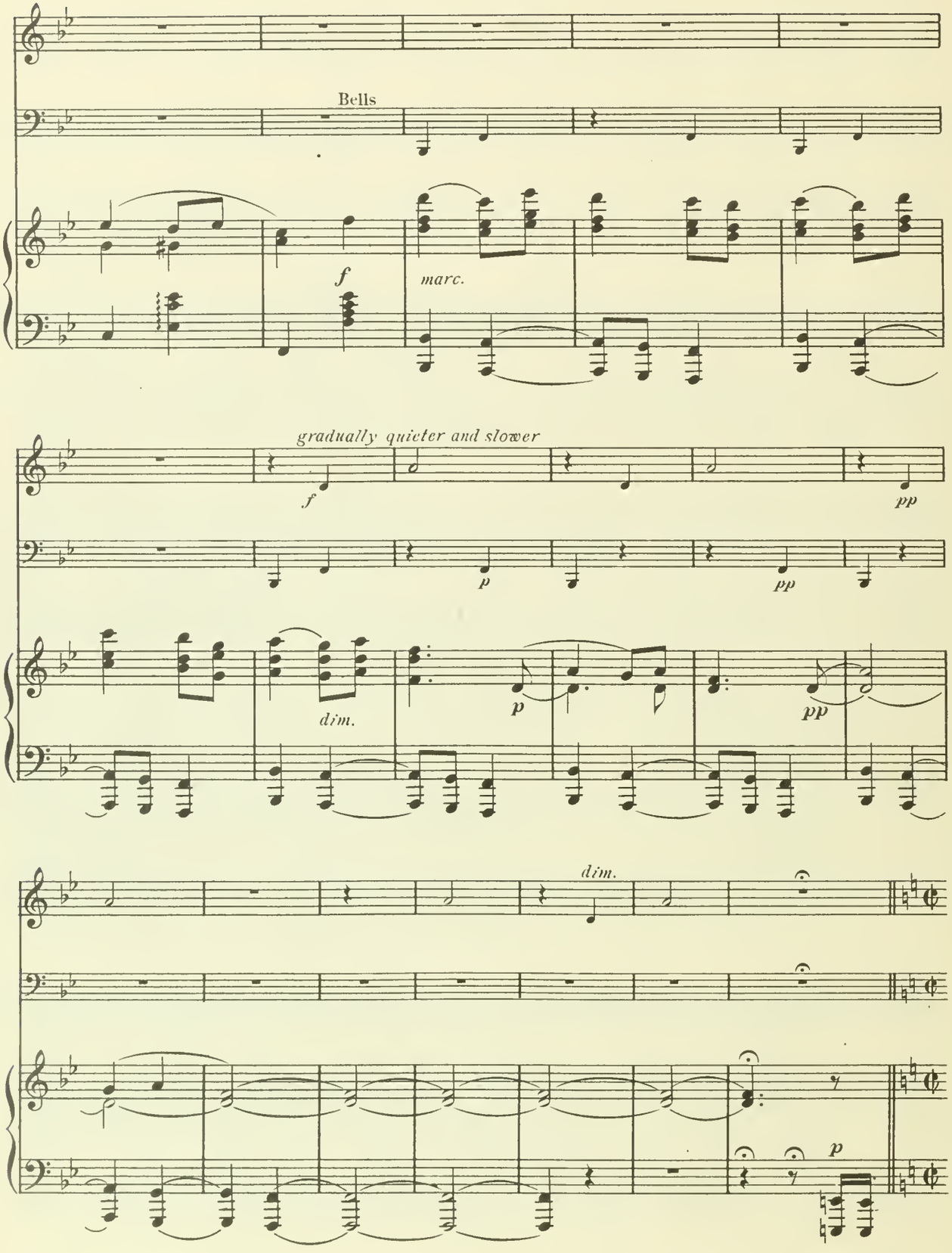


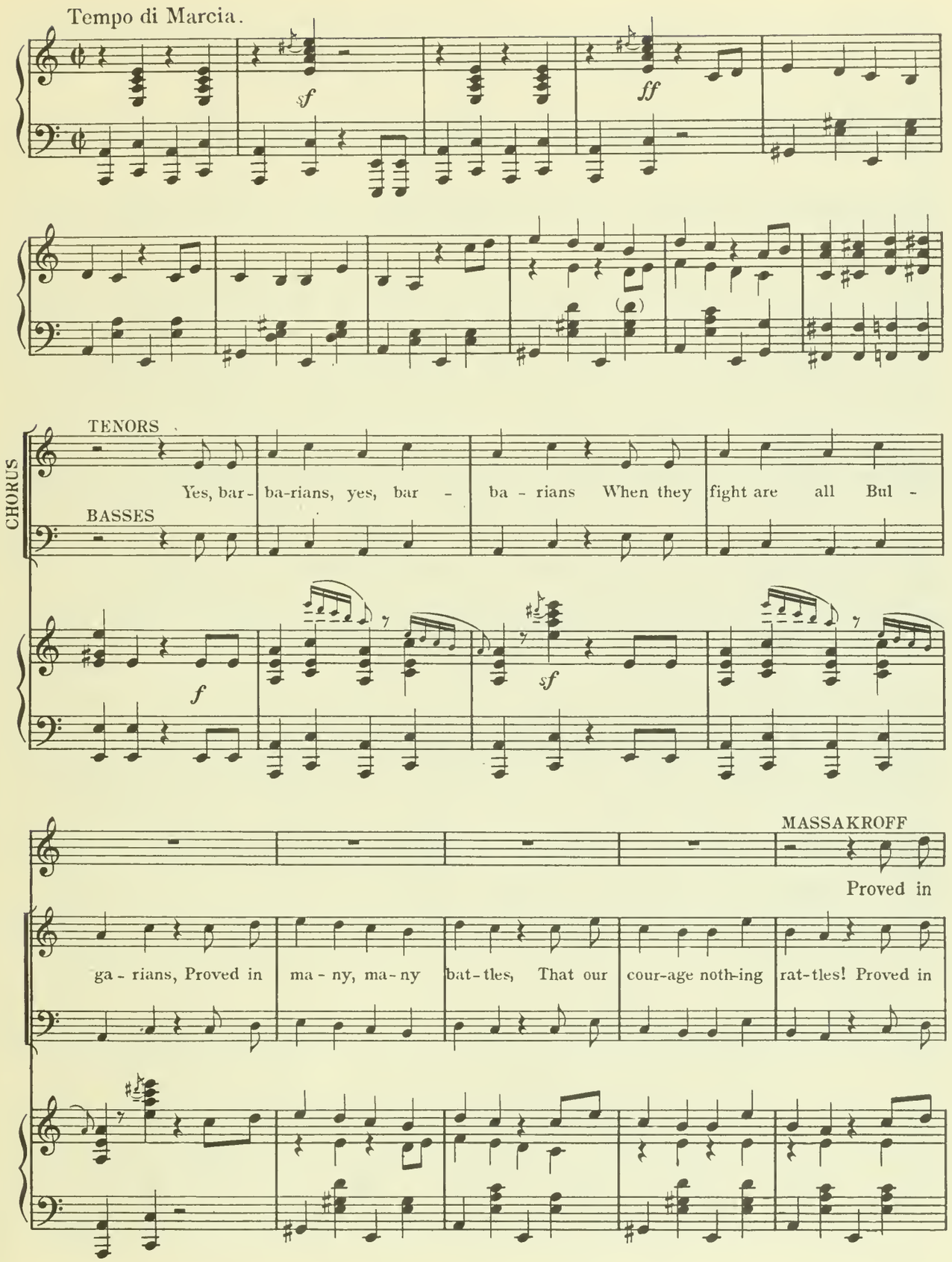
Finale Act II


BUMERLI (to Nadina)
You will re - gret!
NADINA
I'll not re - gret!
POPOFF (to Alex.)
If you'd be
mf
(to Nadina)
P
hap - py, nev - er de-ceive, In one an - oth - er al - ways be-
P
lieve.
espr.
molto.

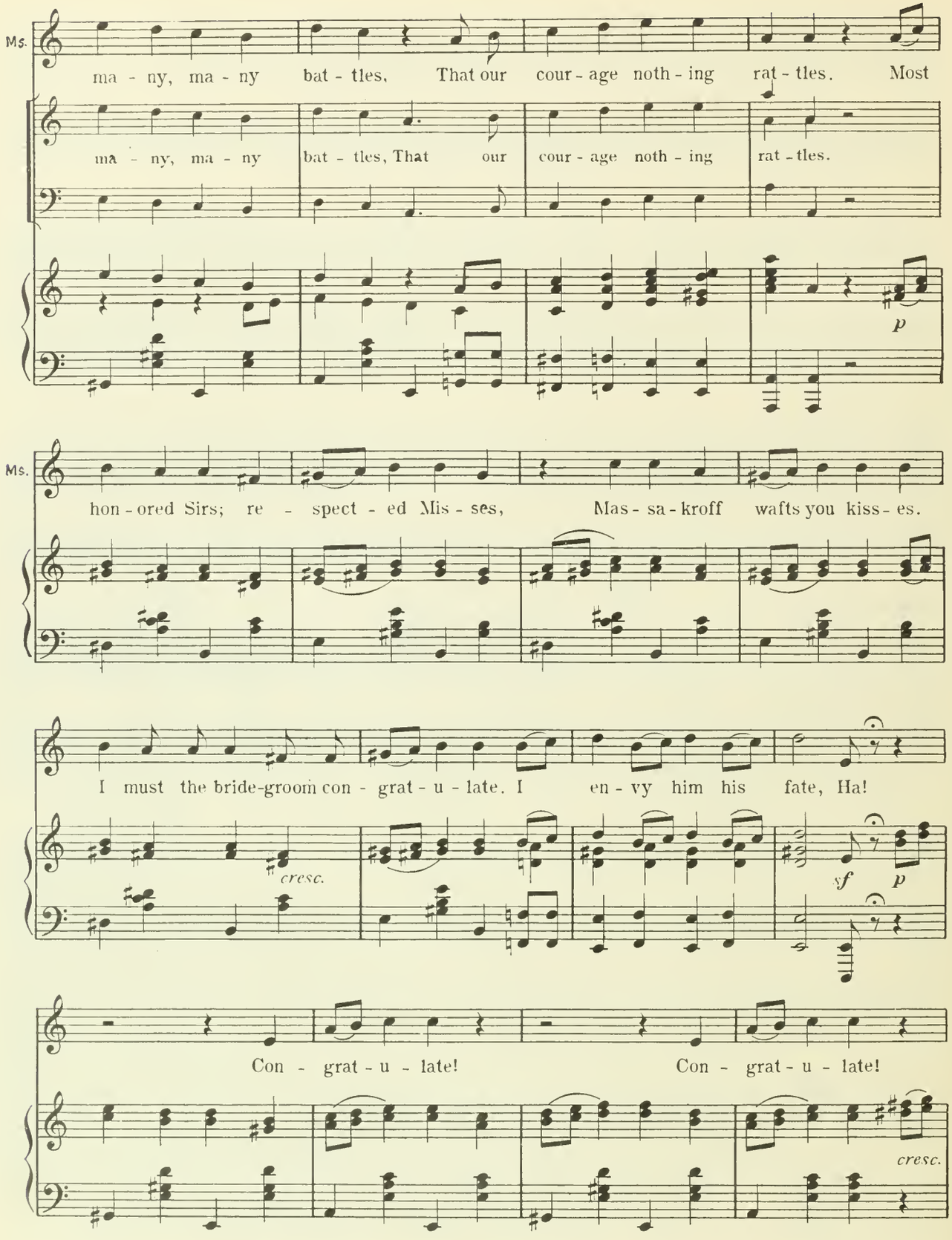


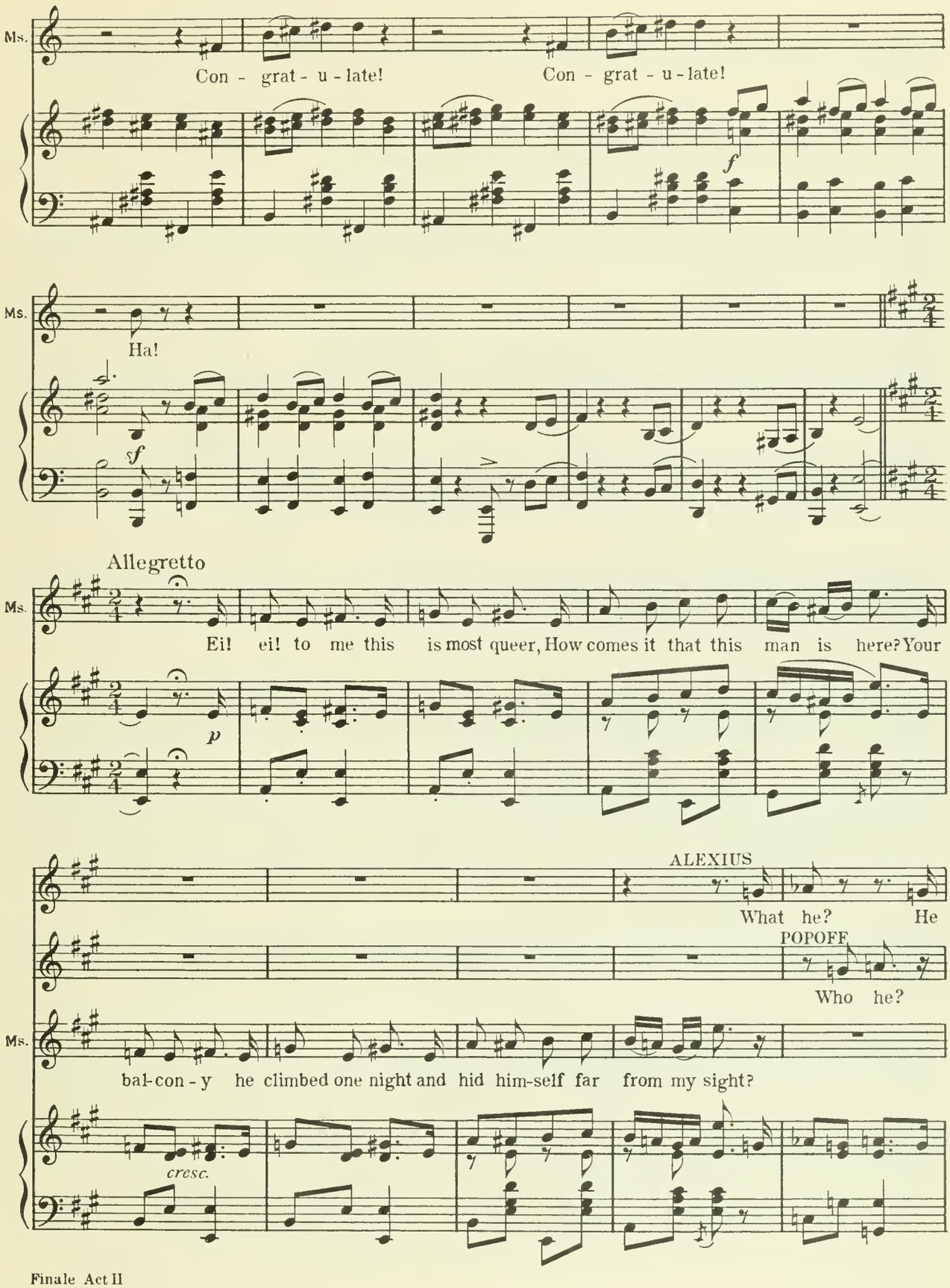
Finale Act II

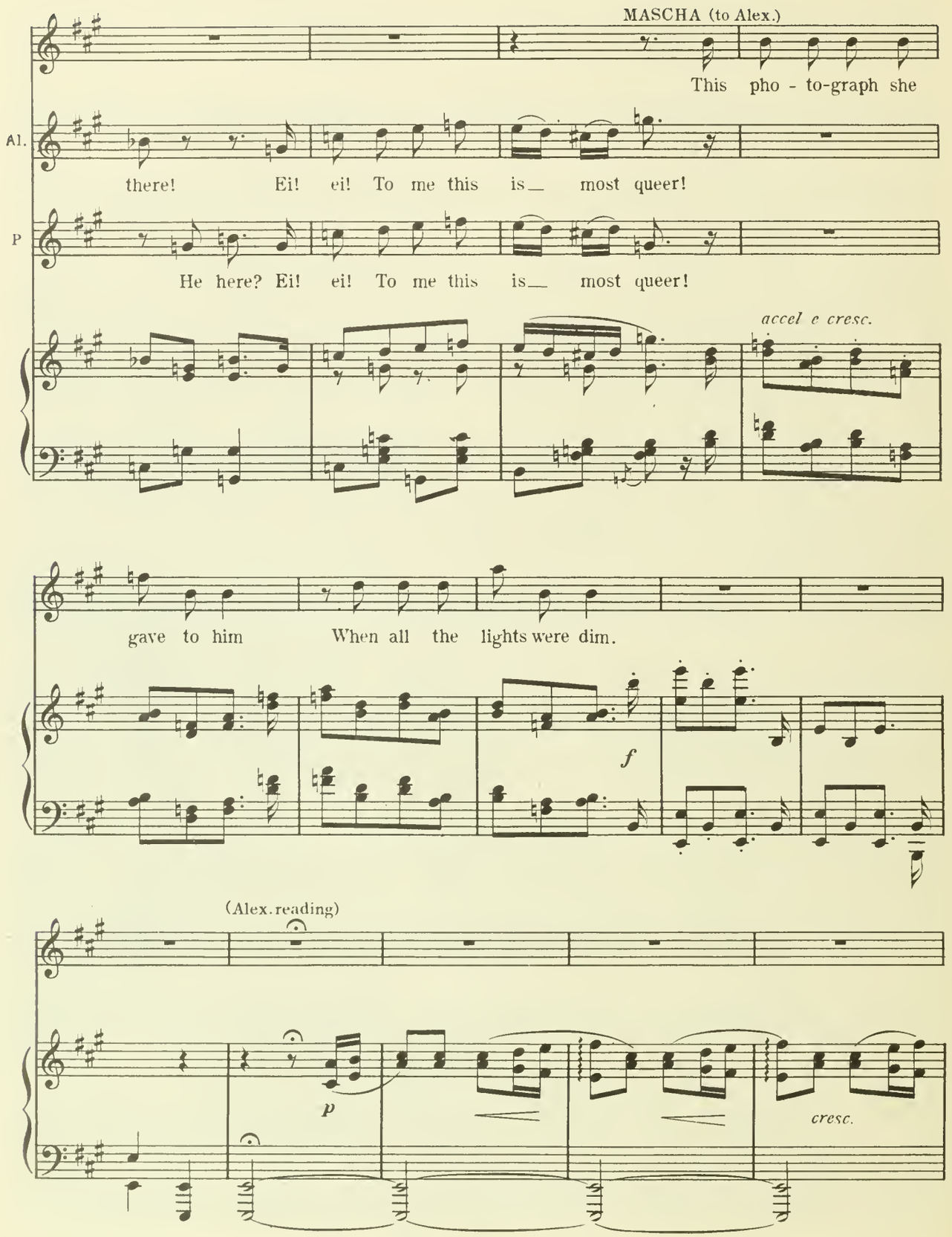

Bells
f
marc.
gradually quieter and slower
f
p
pp
pp
dim.
p
pp
dim.
p



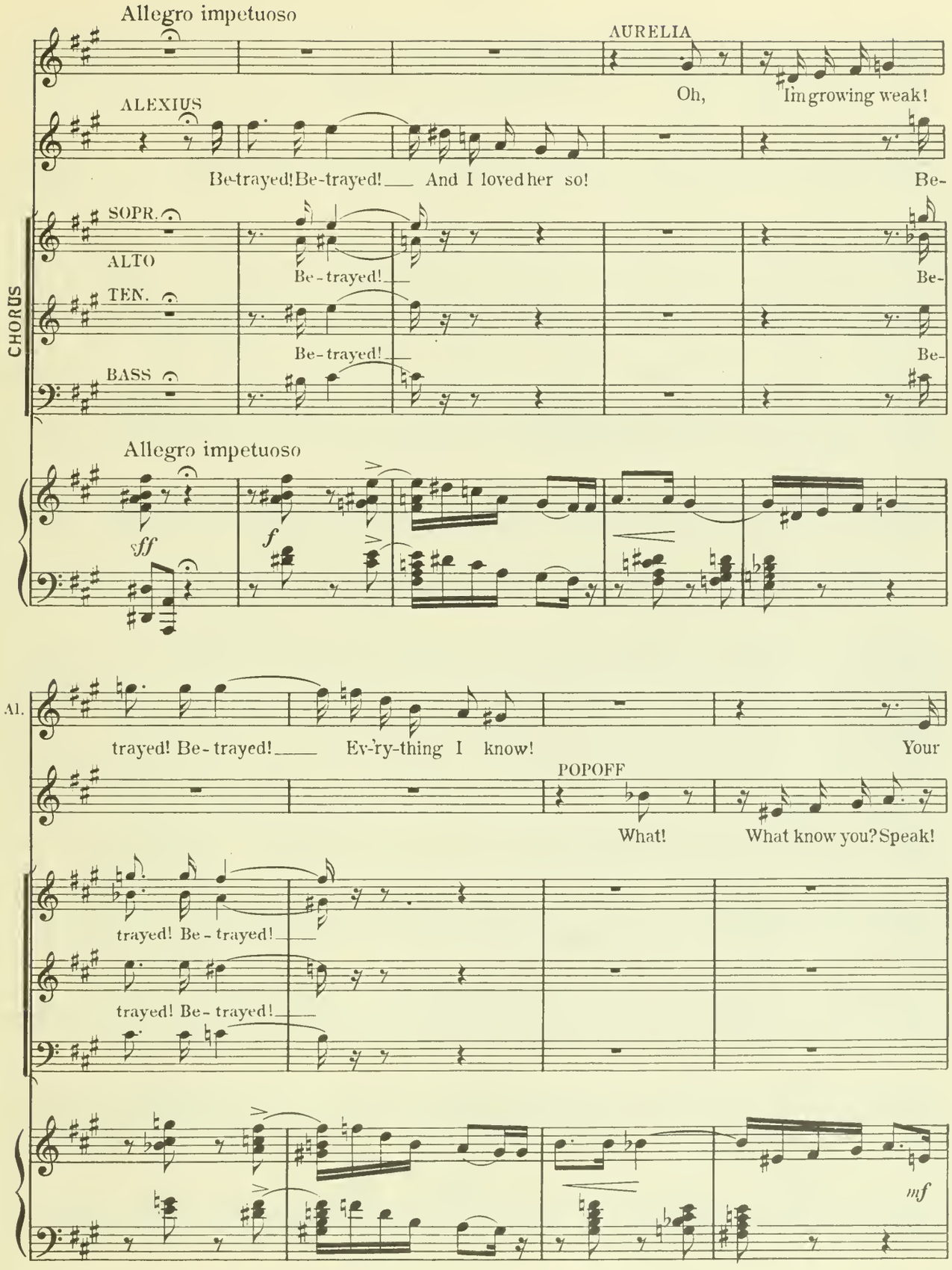
Finale Act II

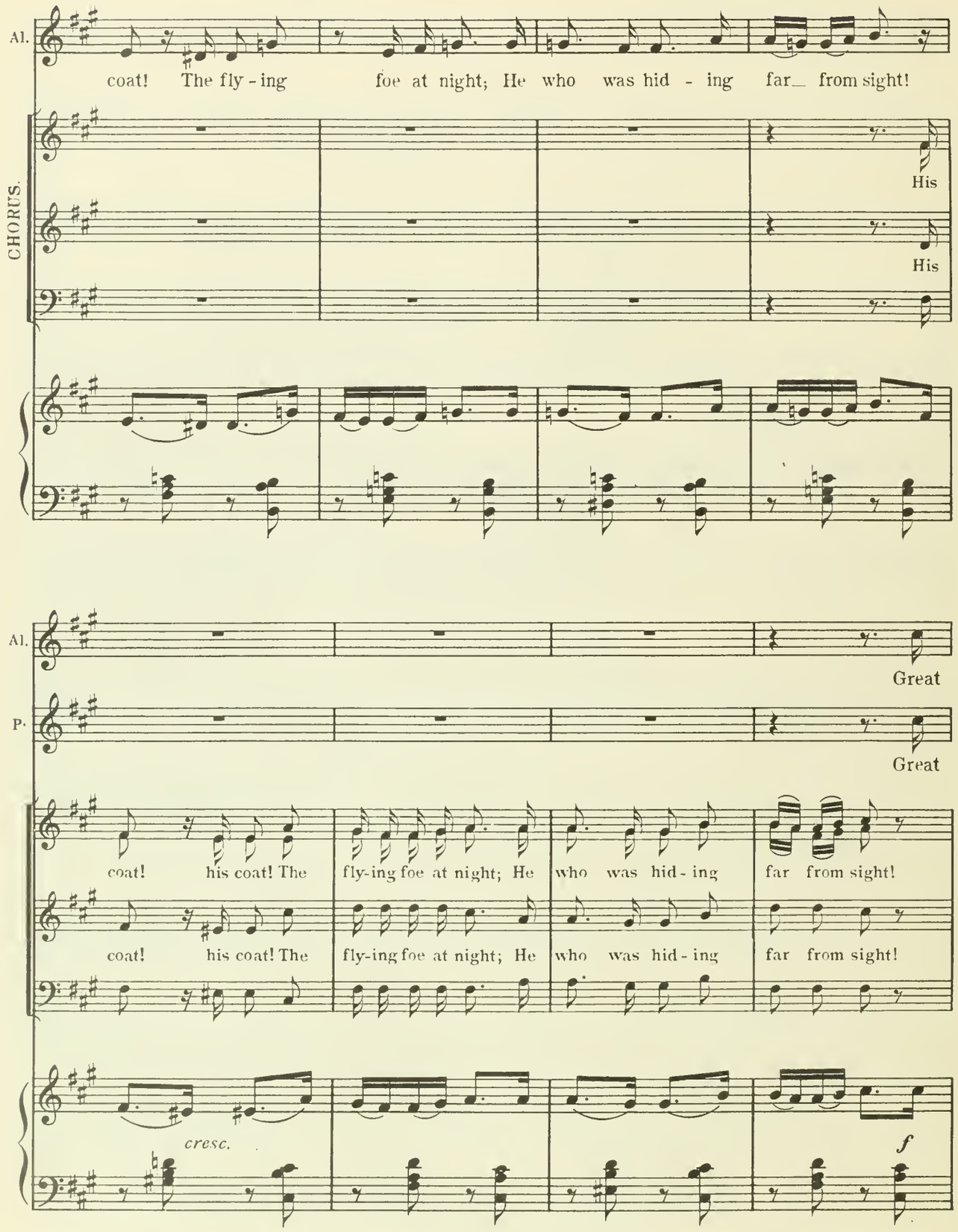

Ms.
ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles. Most
ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles.
p
Ms.
hon - ored Sirs; re - spect - ed Mis - ses, Mas - sa - kroff wafts you kiss - es.
I must the bride-groom con - grat - u - late. I en - vy him his fate, Ha!
cresc.
sf
p
Con - grat - u - late! Con - grat - u - late!
cresc.


Ms.
Con - grat - u - late! Con - grat - u - late!
f
Ms.
Ha!
sf
Allegretto
Ms.
Ei! ei! to me this is most queer, How comes it that this man is here? Your
p
ALEXIUS
What he? He
POPOFF
Who he?
Ms.
bal-con - y he climbed one night and hid him-self far from my sight?
cresc.

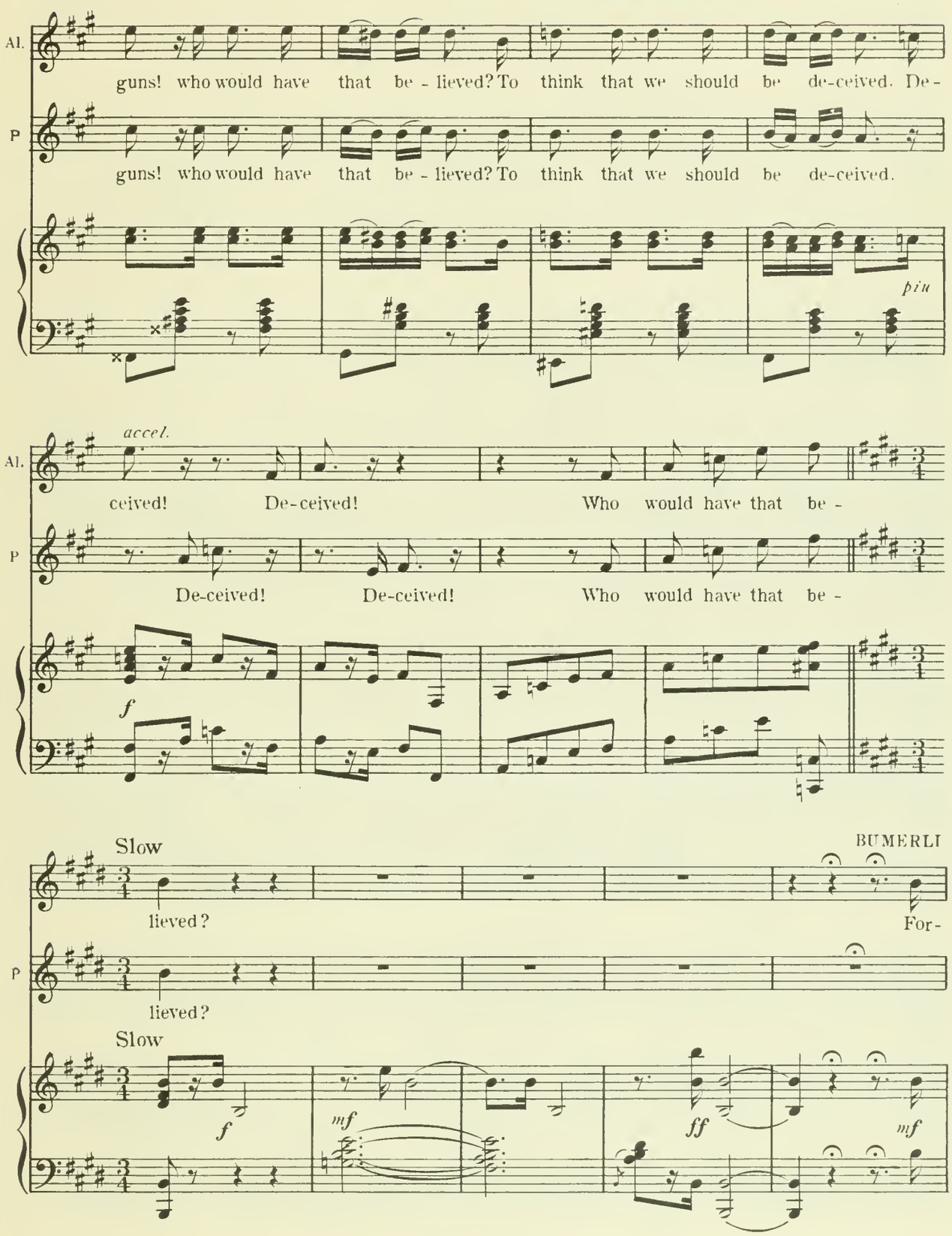


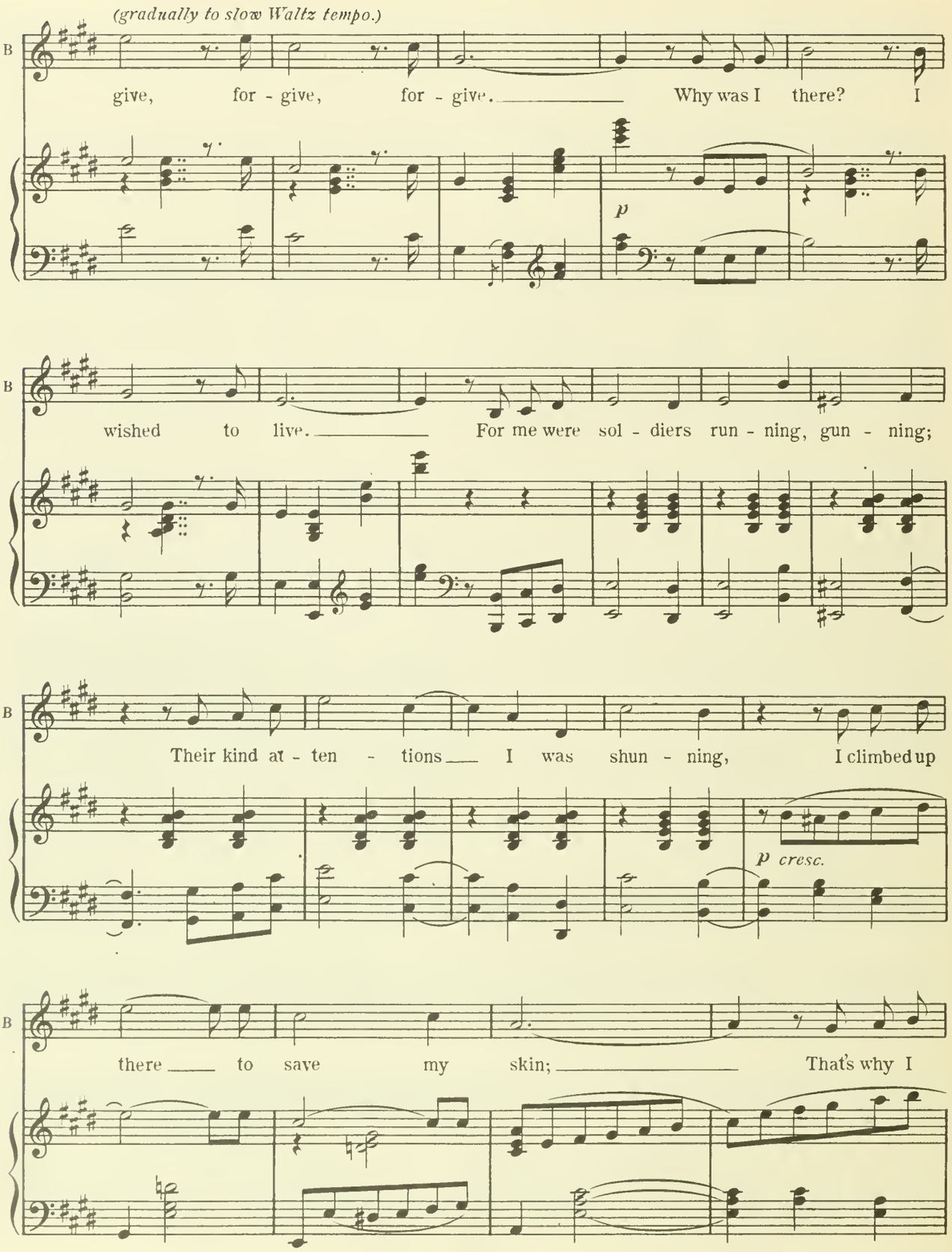
Finale Act II

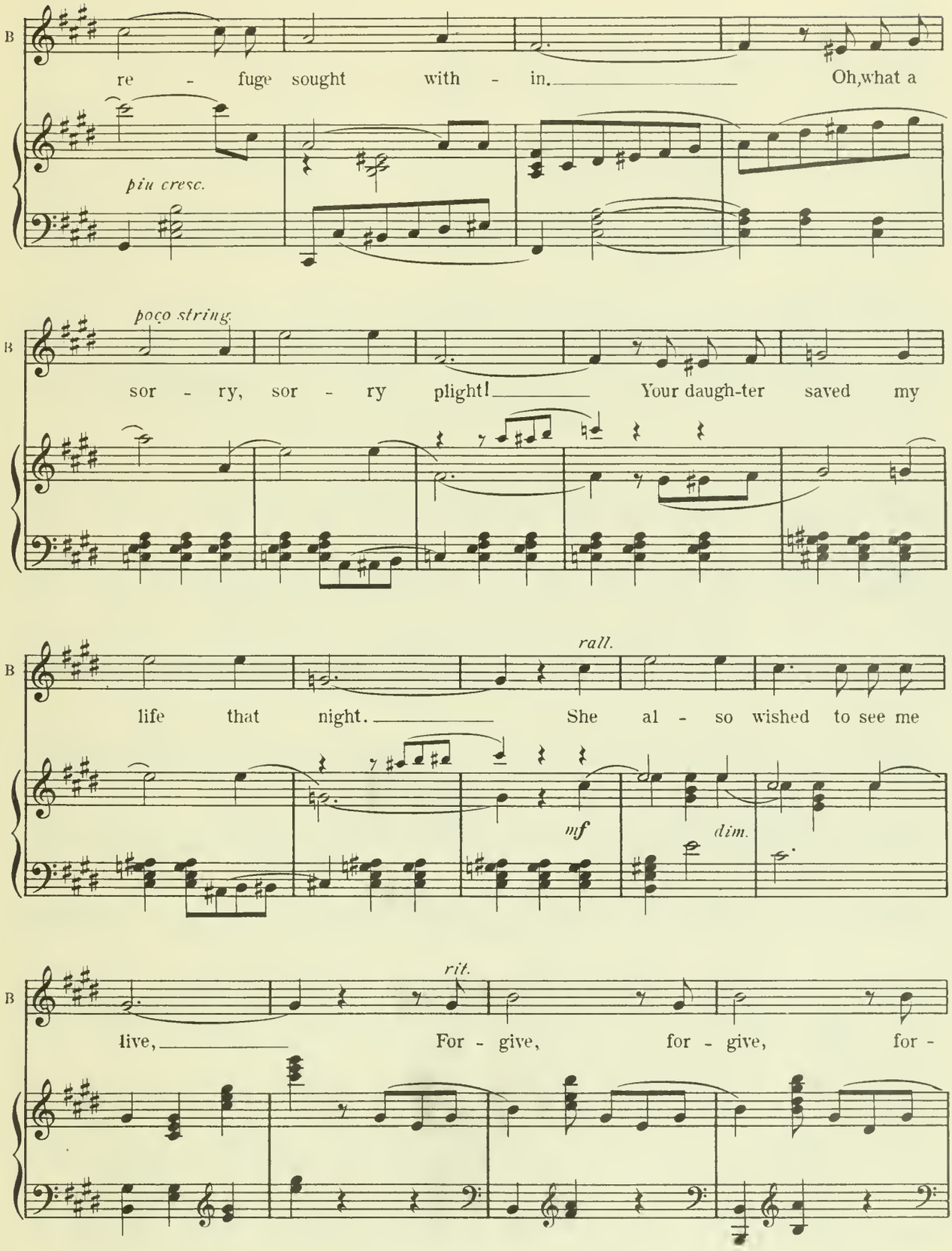

Allegro impetuoso
AURELIA
Oh, Im growing weak!
ALEXIUS
Be-trayed! Be-trayed! And I loved her so! Be-
CHORUS
SOPR.
ALTO
Be-trayed! Be-
TEN.
Be-trayed! Be-
BASS
Allegro impetuoso
sff
f
Al.
trayed! Be-trayed! Ev-ry-thing I know! Your
POPOFF
What! What know you? Speak!
trayed! Be-trayed!
trayed! Be-trayed!
mf

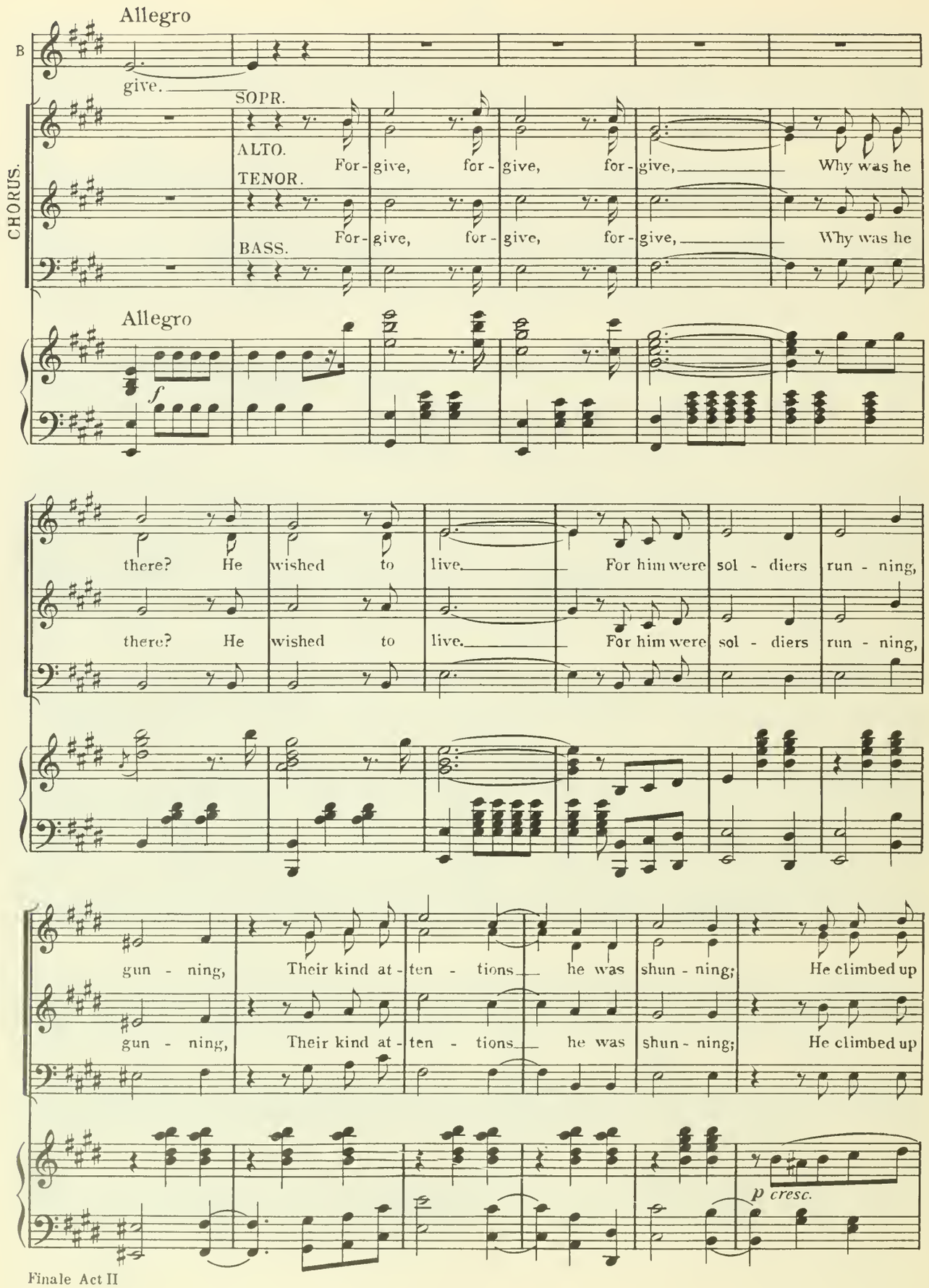

Al.
coat! The fly - ing foe at night; He who was hid - ing far_ from sight!
CHORUS.
His
His
Al.
Great
P.
Great
coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!
coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!
cresc.
f

UNIVERSITY
OPERA WORKSHOP

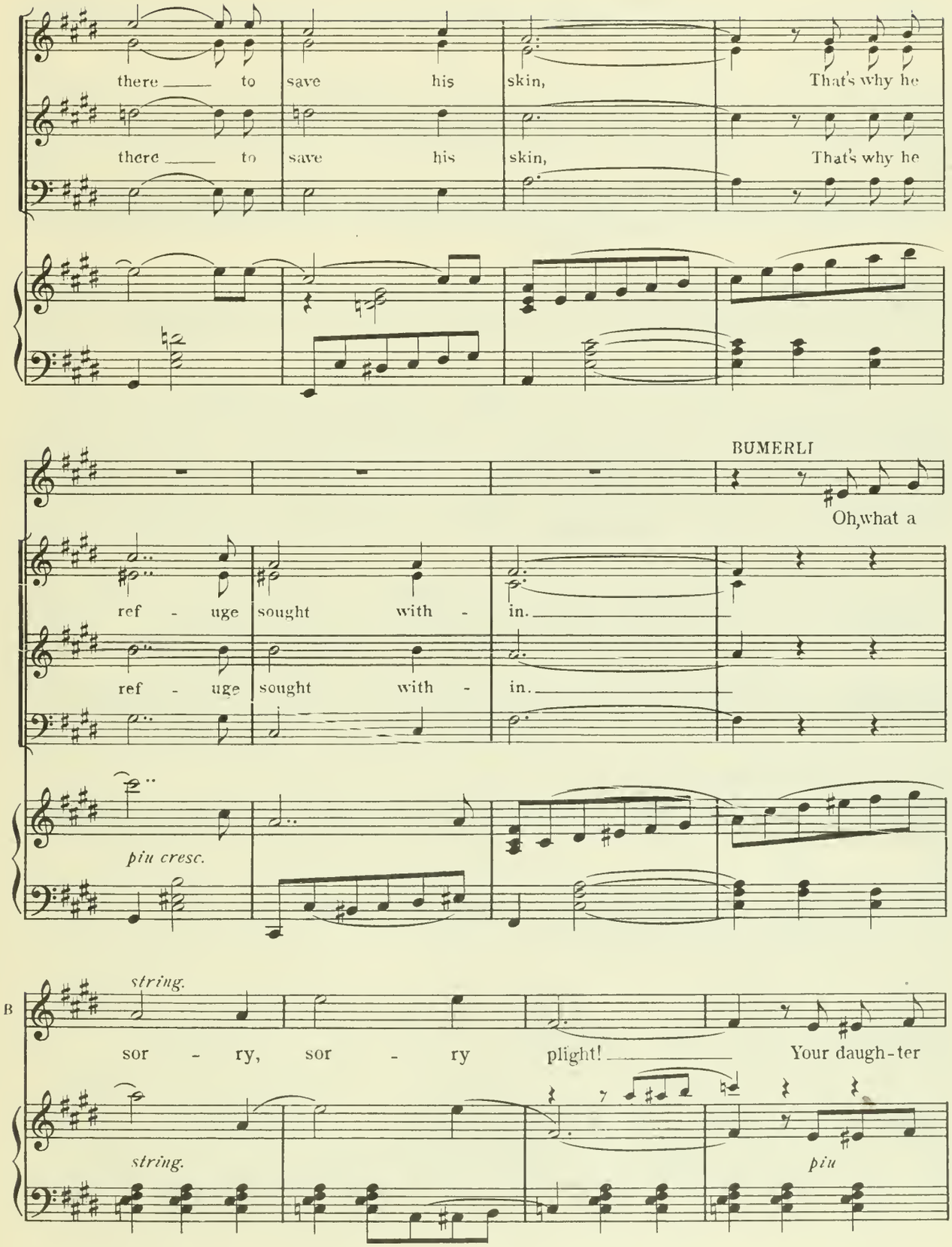



(gradually to slow Waltz tempo.)
B
give, for - give, for - give. Why was I there? I
p
B
wished to live. For me were sol - diers run - ning, gun - ning;
B
Their kind at - ten - tions I was shun - ning, I climbed up
p cresc.
B
there to save my skin; That's why I

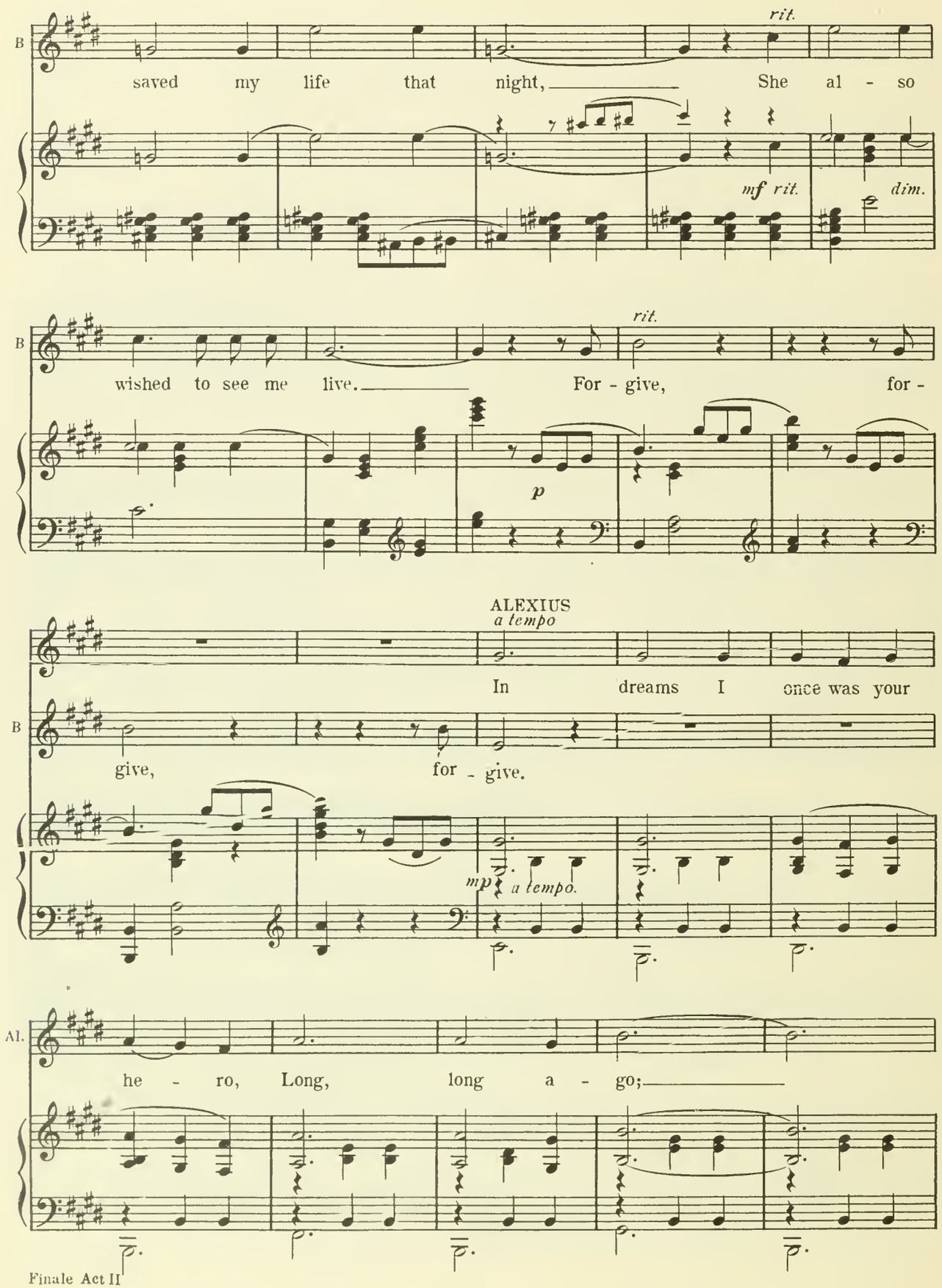

B
re - fuge sought with - in. Oh,what a
piu cresc.
poco string.
sor - ry, sor - ry plight! Your daugh-ter saved my
rall.
life that night. She al - so wished to see me
mf
dim.
rit.
live, For - give, for - give, for -



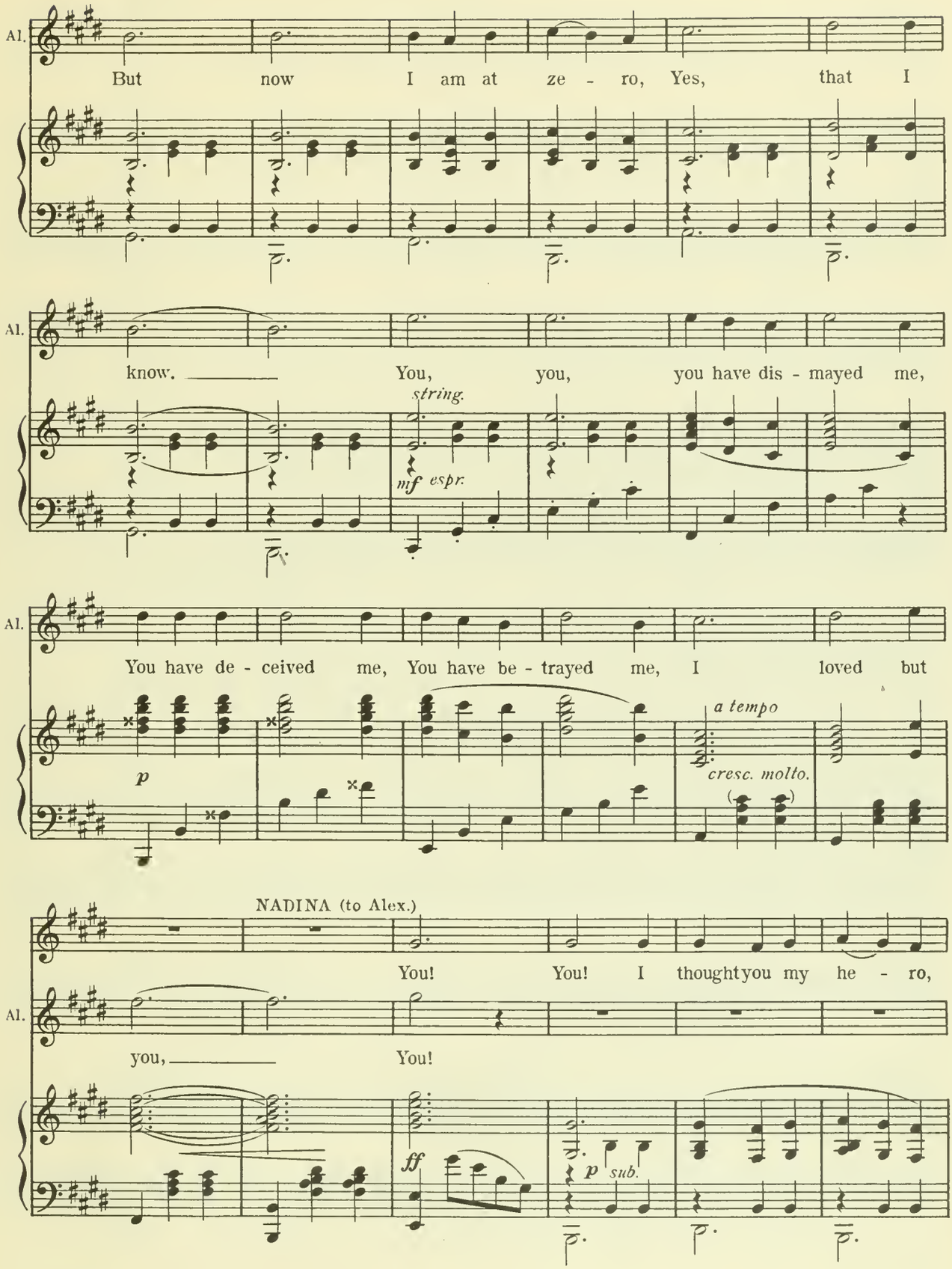
Finale Act II



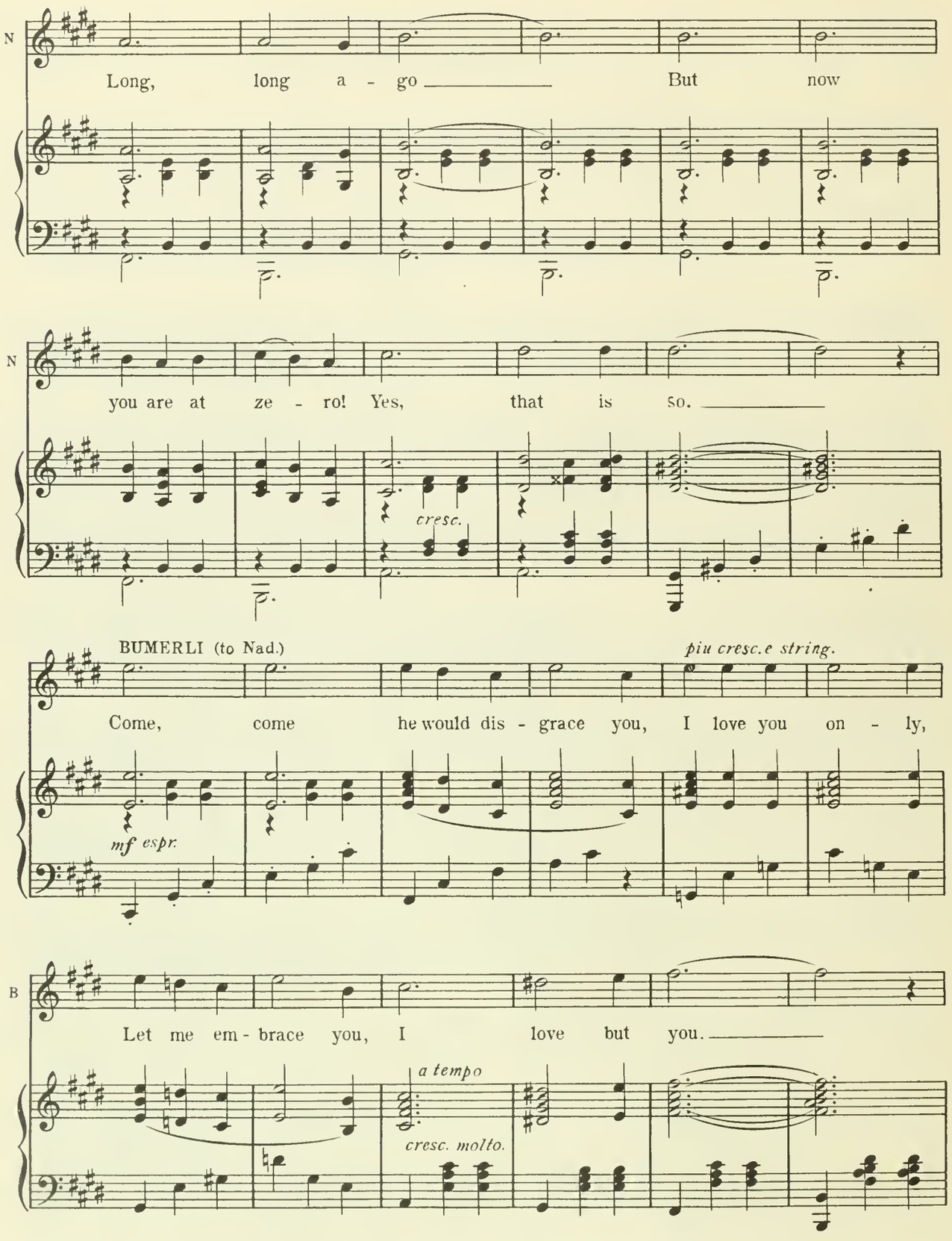
Finale Act II

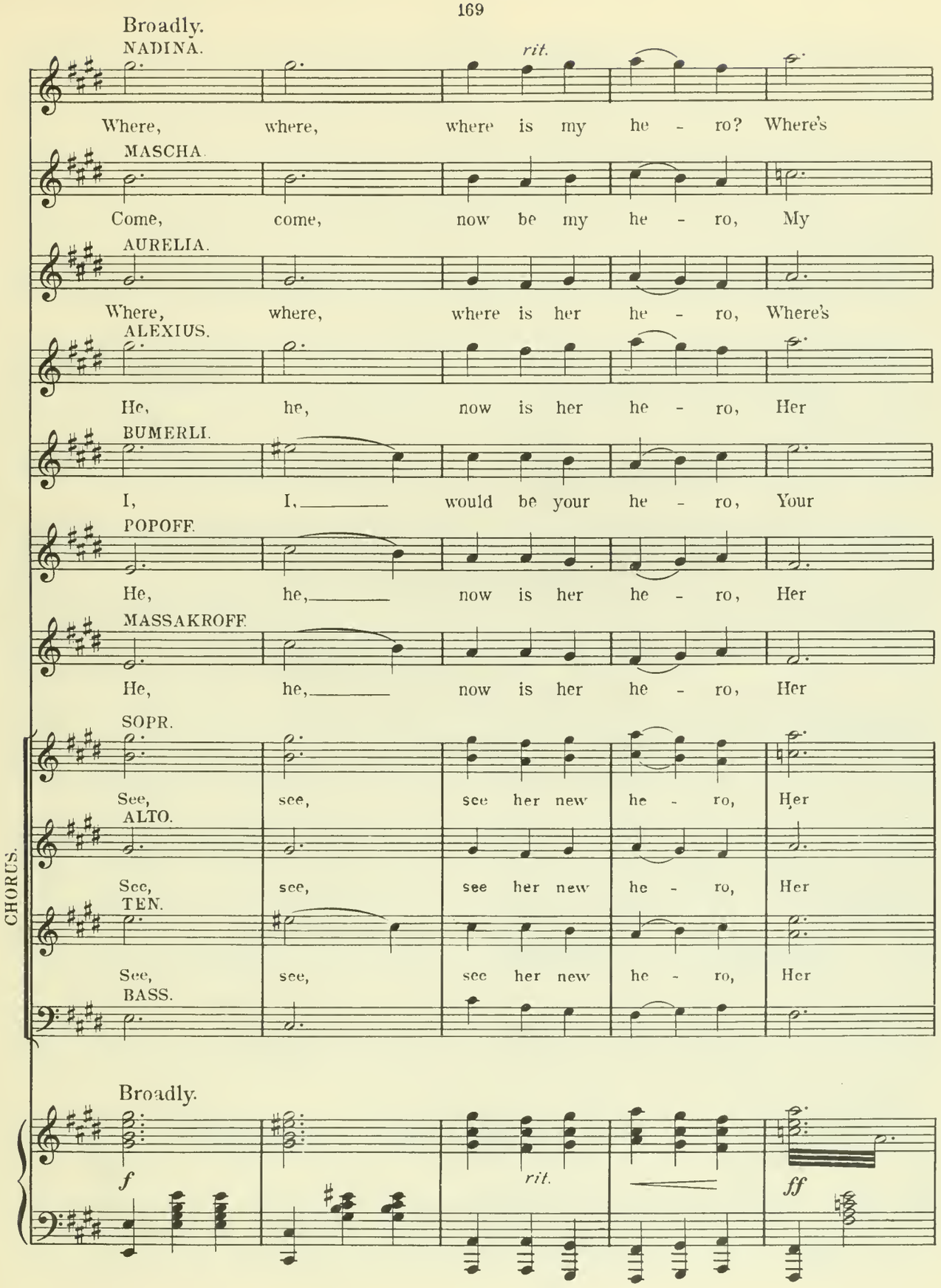


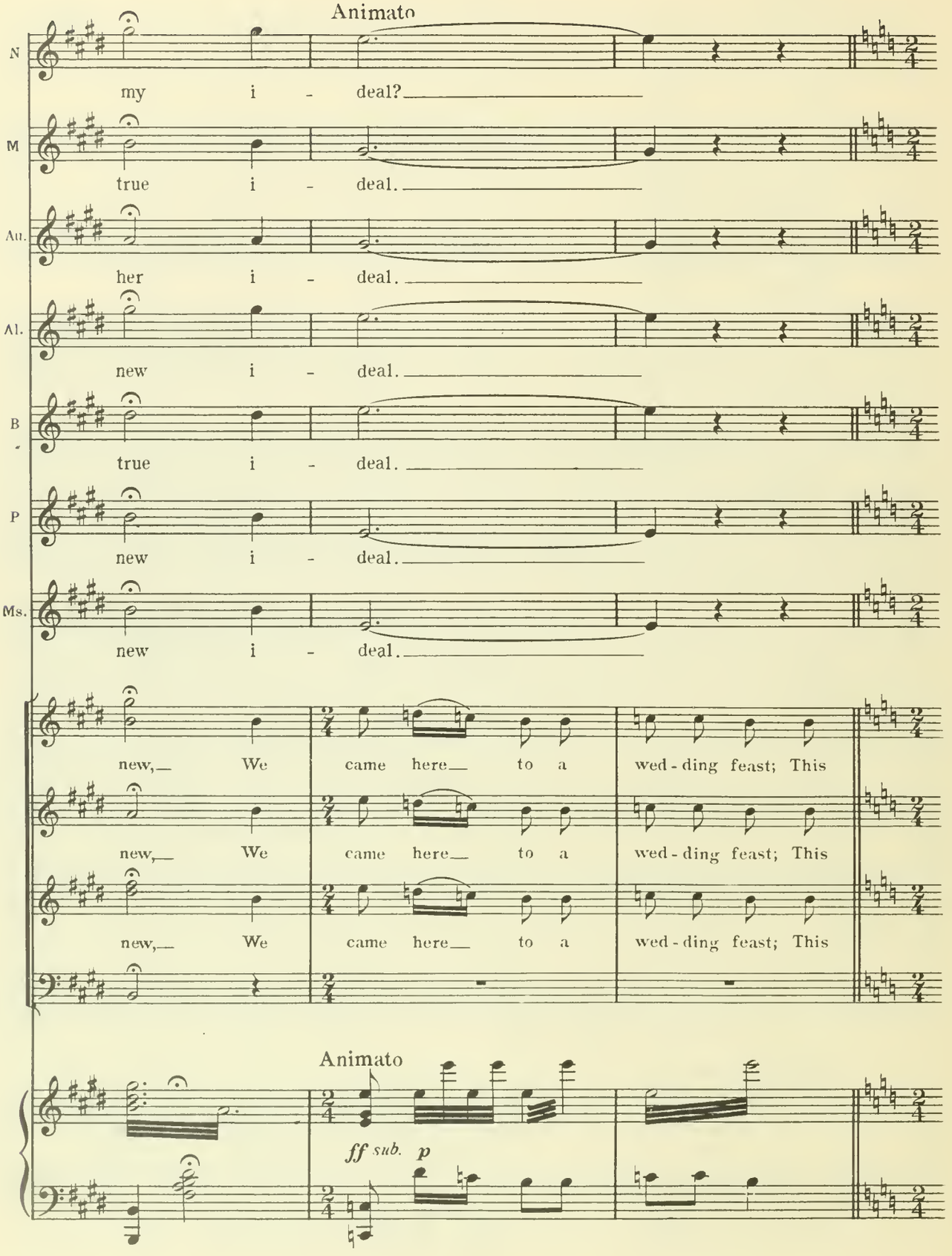
Finale Act II

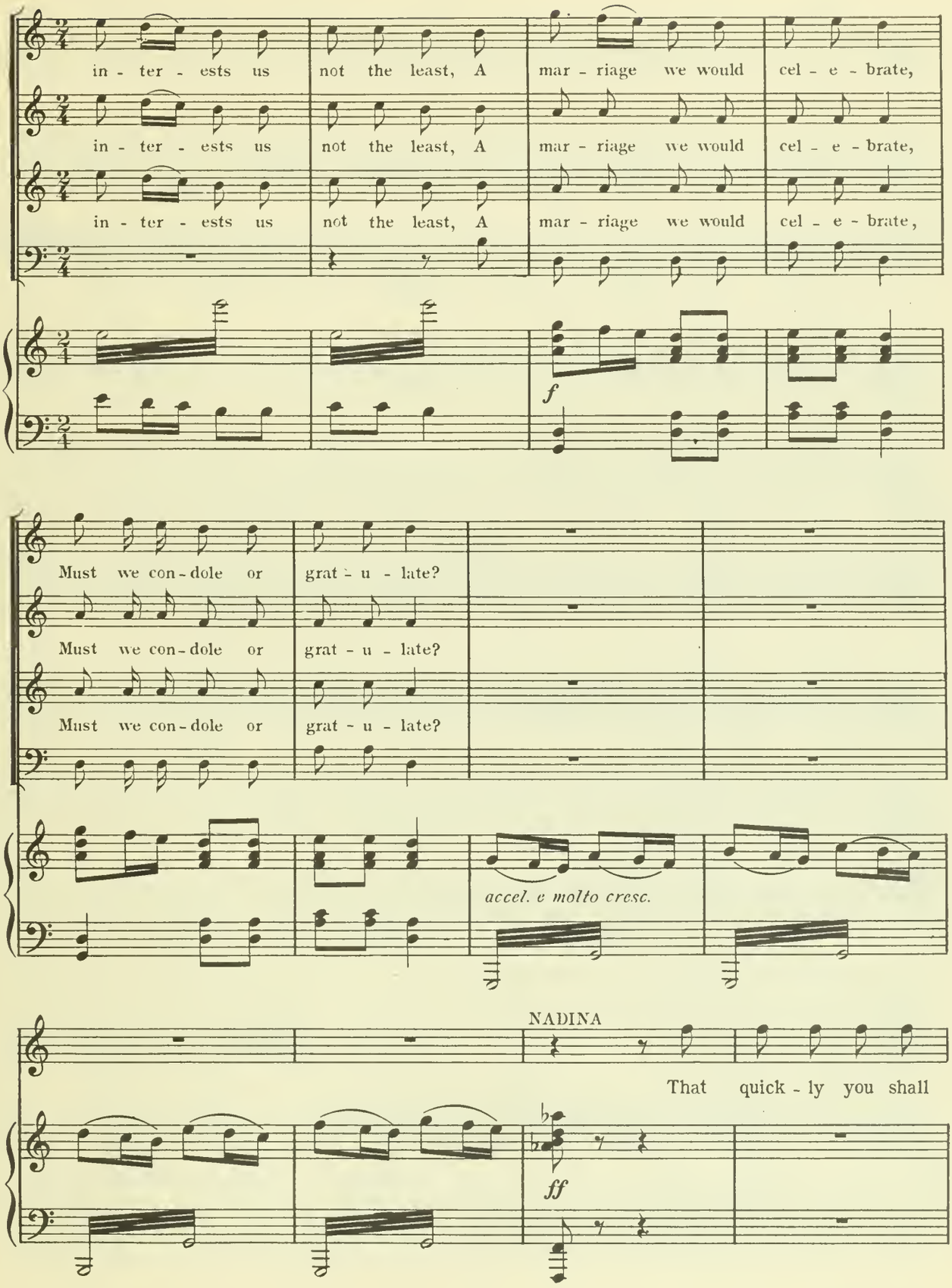


Finale Act II

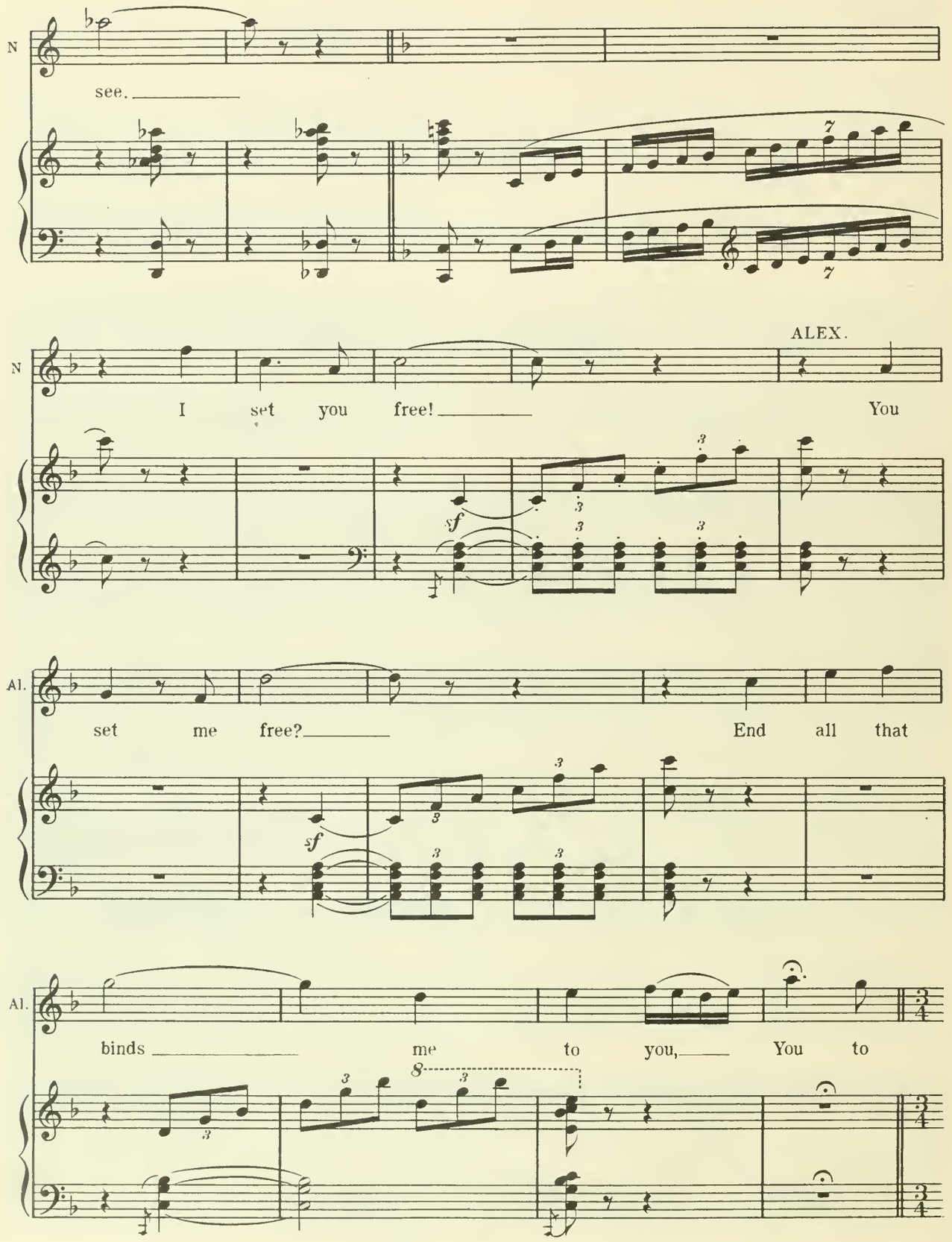

N
Long, long a - go ___ But now
N
you are at ze - ro! Yes, that is so. ___
cresc.
BUMERLI (to Nad.)
piu cresc.e string.
Come, come he would dis - grace you, I love you on - ly,
mf espr.
B
Let me em - brace you, I love but you. ___
a tempo
cresc. molto.

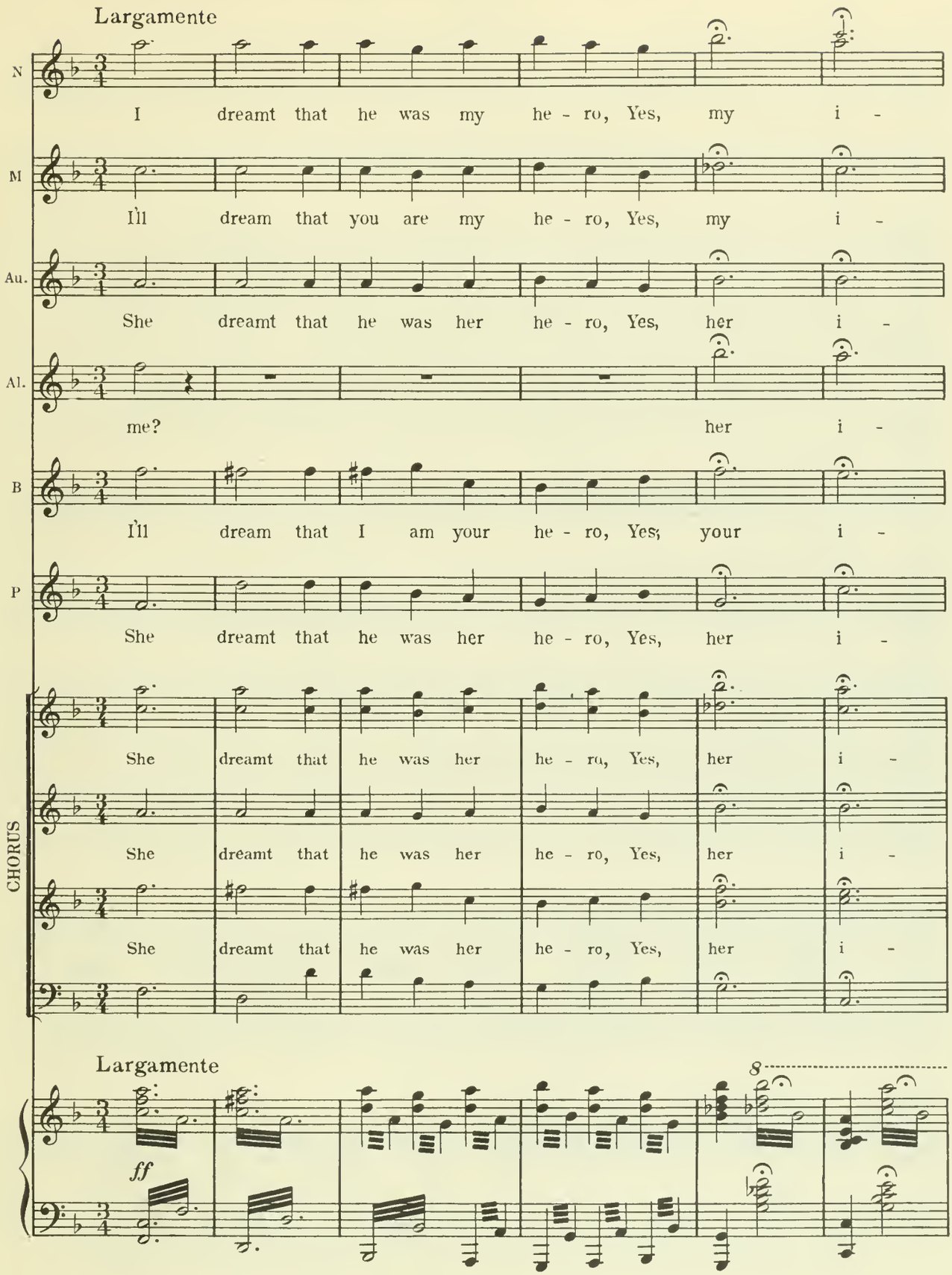

Broadly.
NADINA.
rit.
Where, where, where is my he - ro? Where's
MASCHA.
Come, come, now be my he - ro, My
AURELIA.
Where, where, where is her he - ro, Where's
ALEXIUS.
He, he, now is her he - ro, Her
BUMERLI.
I, I, would be your he - ro, Your
POPOFF.
He, he, now is her he - ro, Her
MASSAKROFF.
He, he, now is her he - ro, Her
CHORUS.
SOPR.
See, see, see her new he - ro, Her
ALTO.
See, see, see her new he - ro, Her
TEN.
See, see, see her new he - ro, Her
BASS.
Broadly.
f
rit.
ff

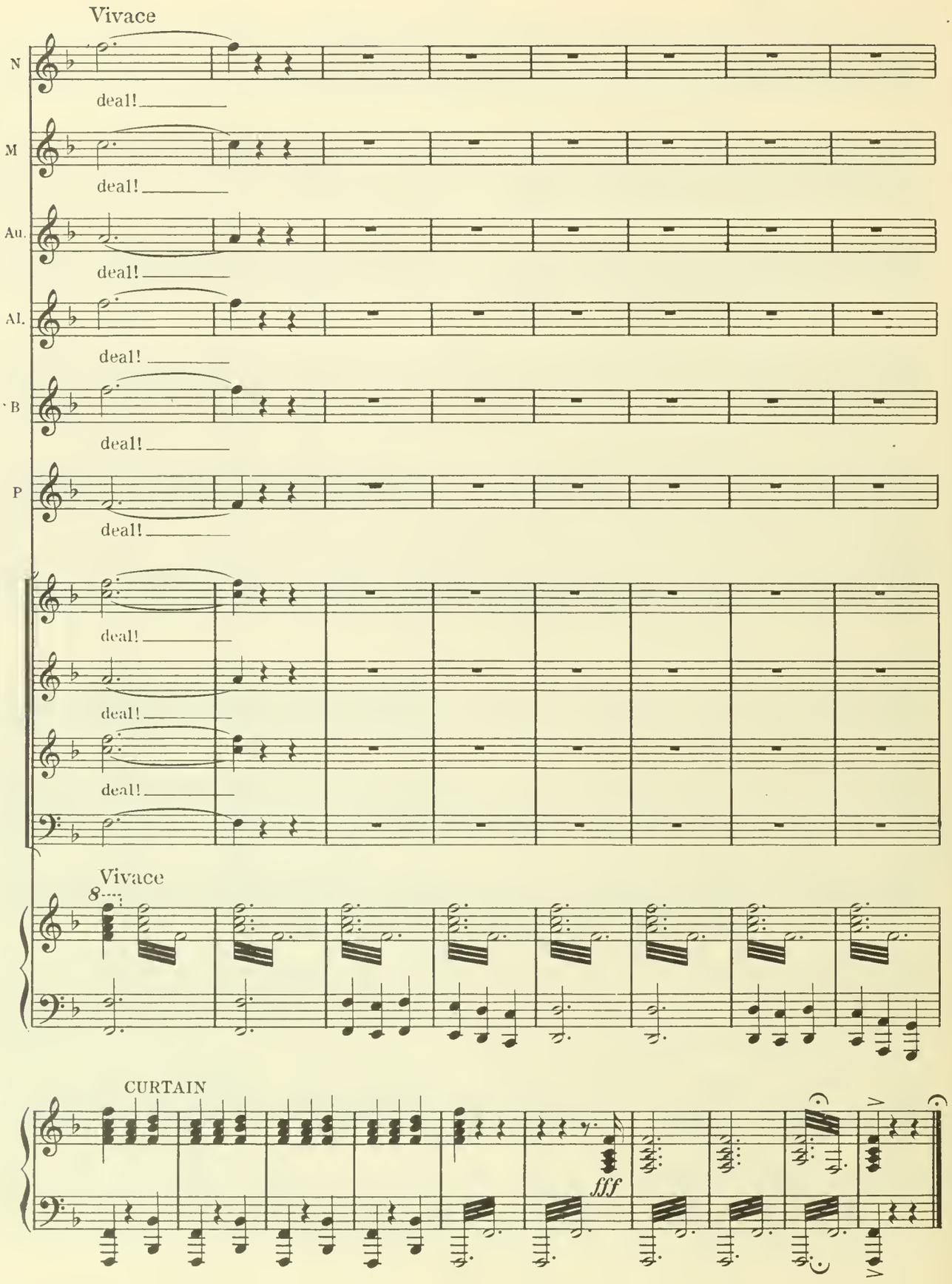

Animato
N
my i - deal?
M
true i - deal.
Au.
her i - deal.
Al.
new i - deal.
B
true i - deal.
P
new i - deal.
Ms.
new i - deal.
new, We came here to a wed - ding feast; This
new, We came here to a wed - ding feast; This
new, We came here to a wed - ding feast; This
Animato
ff sub. p



Finale Act II


N
see.
ALEX.
N
I set you free!
You
Al.
set me free?
End all that
Al.
binds me to you,
You to


Largamente
N
I dreamt that he was my he - ro, Yes, my i -
M
I'll dream that you are my he - ro, Yes, my i -
Au.
She dreamt that he was her he - ro, Yes, her i -
Al.
me? her i -
B
I'll dream that I am your he - ro, Yes; your i -
P
She dreamt that he was her he - ro, Yes, her i -
CHORUS
She dreamt that he was her he - ro, Yes, her i -
She dreamt that he was her he - ro, Yes, her i -
She dreamt that he was her he - ro, Yes, her i -
Largamente
8
ff


Vivace
N
deal!
M
deal!
Au.
deal!
Al.
deal!
B
deal!
P
deal!
deal!
deal!
deal!
Vivace
8
CURTAIN
fff

END of ACT II.

№ 13

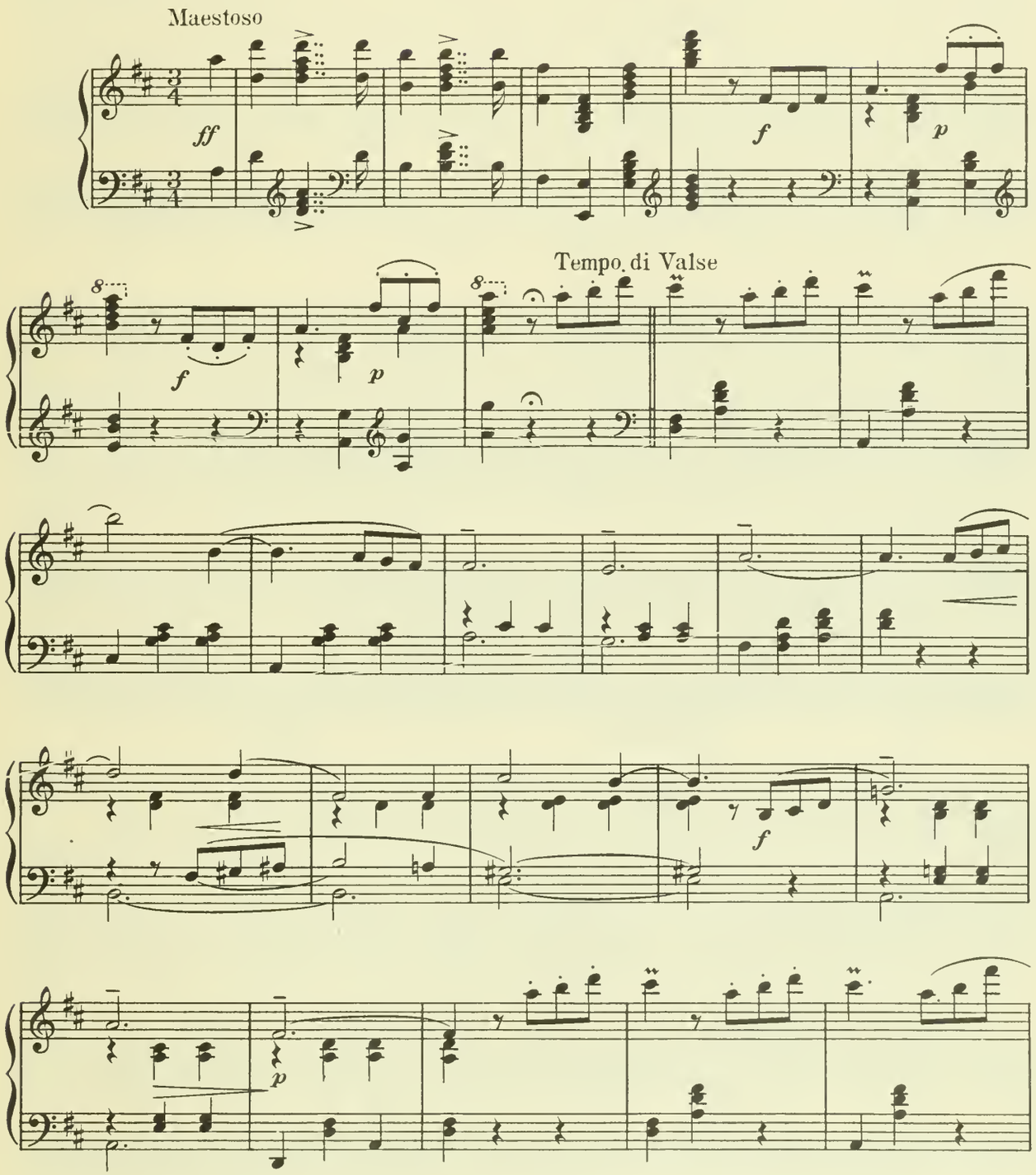
The Chocolate Soldier

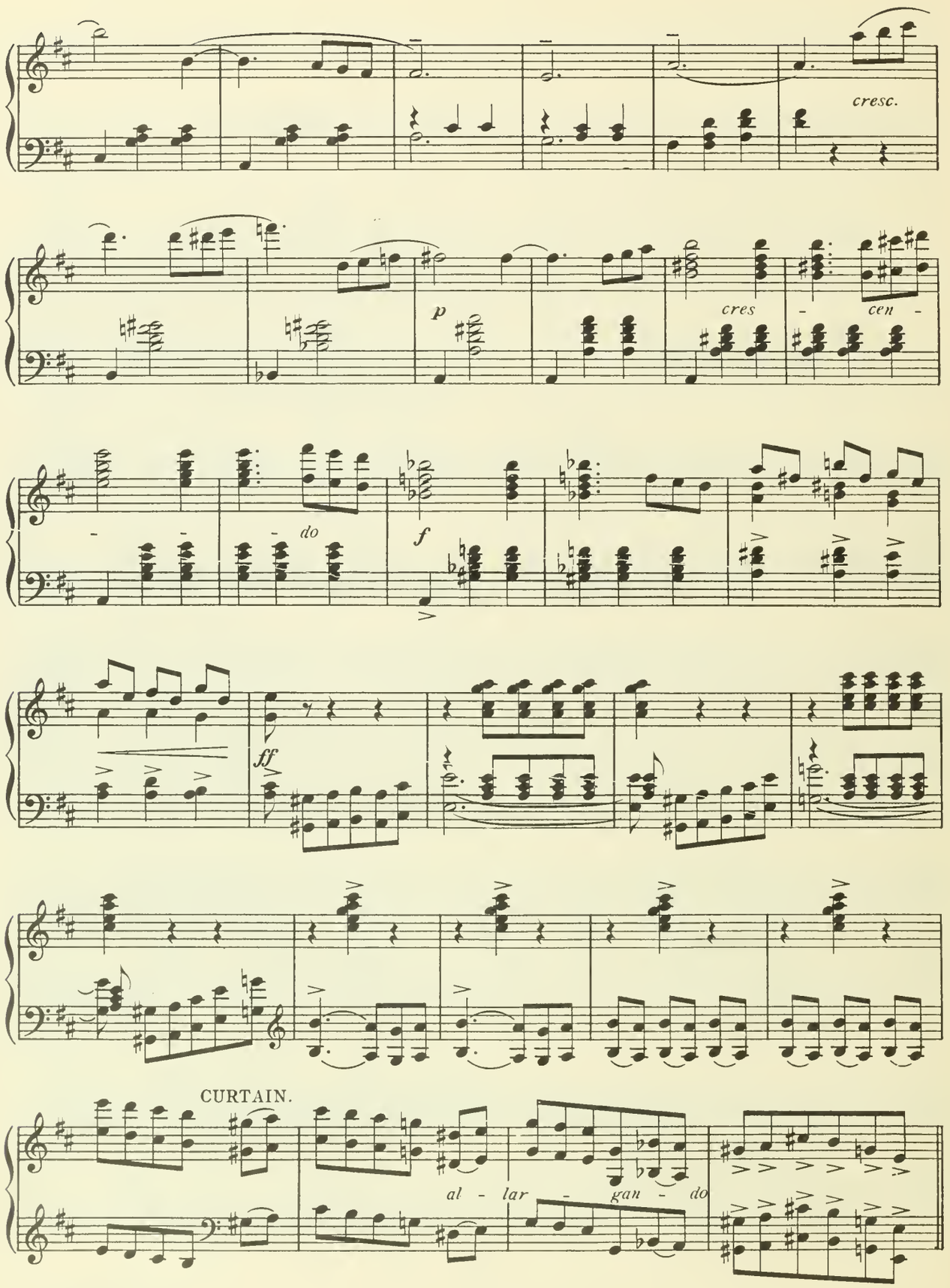
ACT III

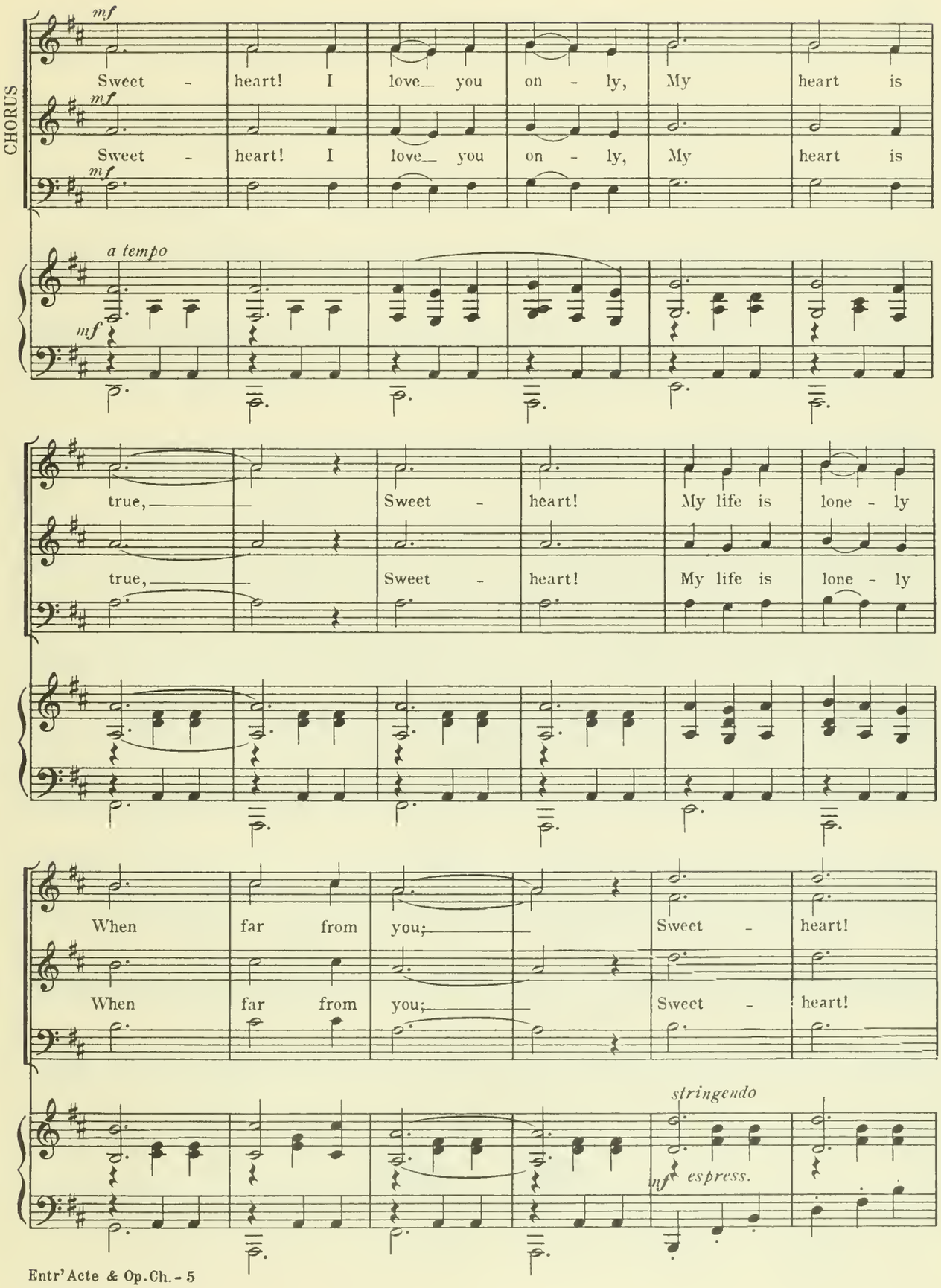
Entr' acte and Opening Chorus

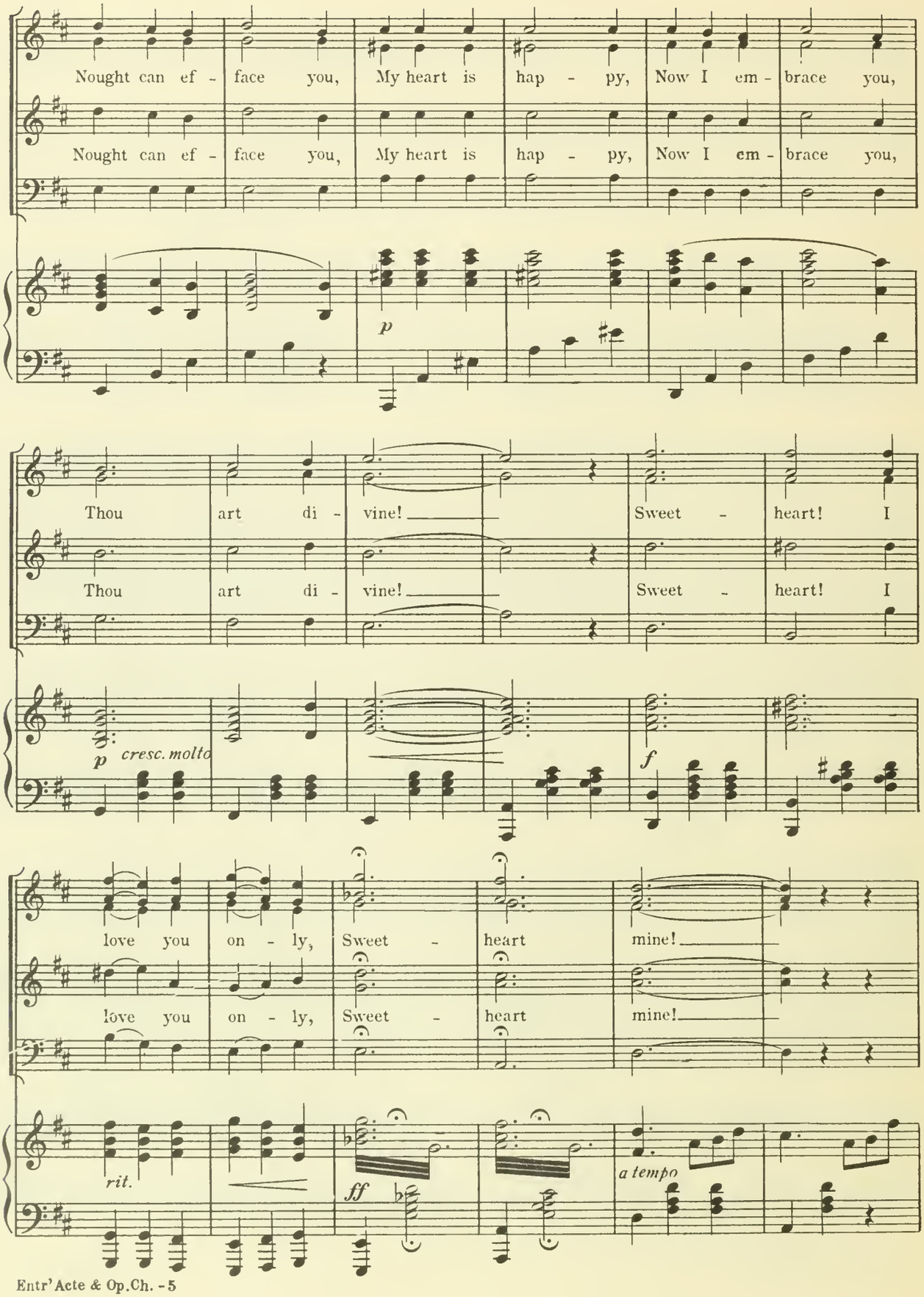
English Words by
STANISLAUS STANGE

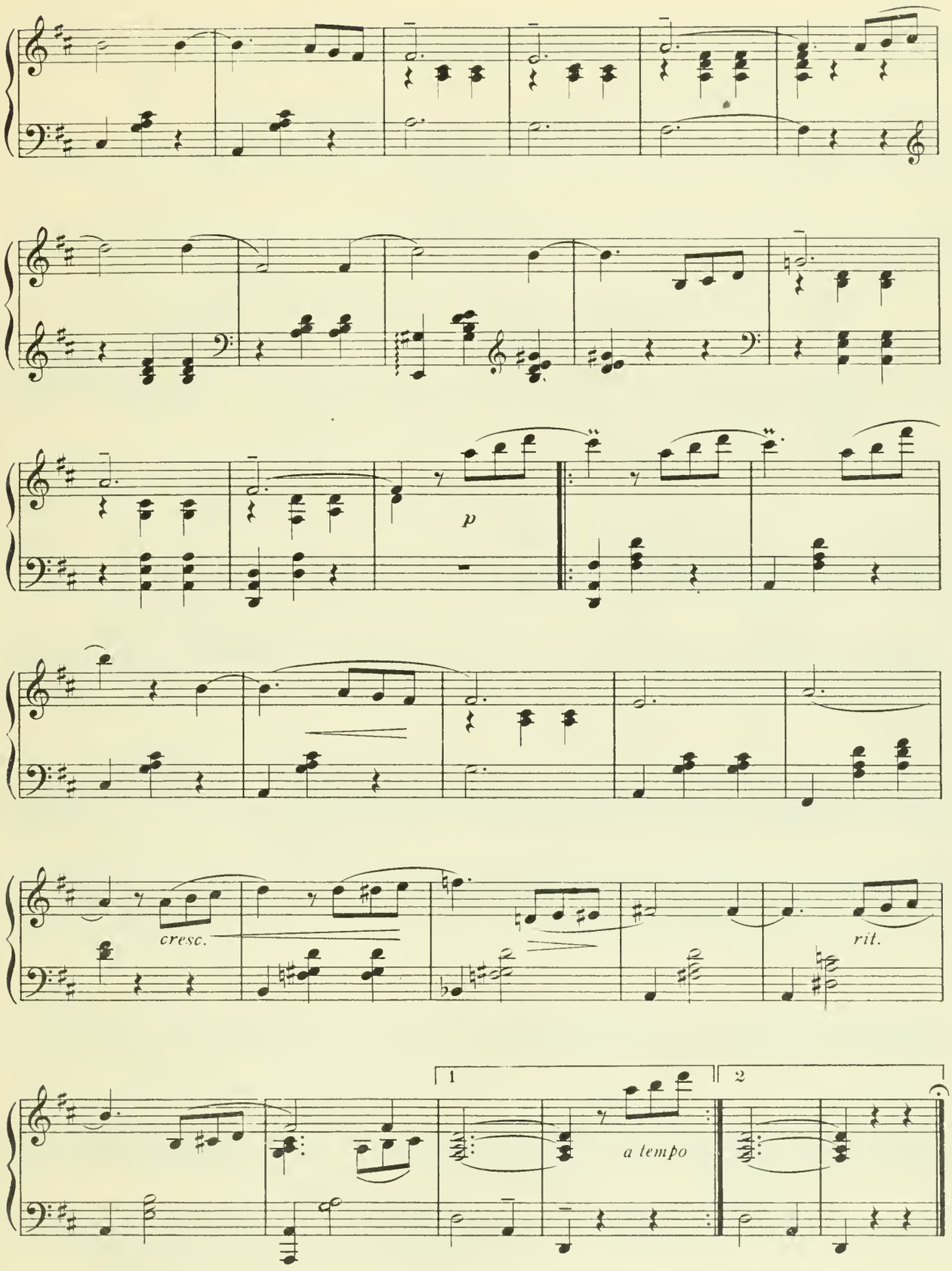
Music by
OSCAR STRAUS




cresc.
p
cres - cen -
do
f
ff
CURTAIN.
al - lar - gan - do


CHORUS
mf
Sweet - heart! I love you on - ly, My heart is
mf
Sweet - heart! I love you on - ly, My heart is
mf
a tempo
mf
true, Sweet - heart! My life is lone - ly
true, Sweet - heart! My life is lone - ly
When far from you; Sweet - heart!
When far from you; Sweet - heart!
stringendo
mf espress.


Nought can ef - face you, My heart is hap - py, Now I em - brace you,
Nought can ef - face you, My heart is hap - py, Now I em - brace you,
p
Thou art di - vine! Sweet - heart! I
Thou art di - vine! Sweet - heart! I
p cresc. molto
f
love you on - ly, Sweet - heart mine!
love you on - ly, Sweet - heart mine!
rit.
ff
a tempo

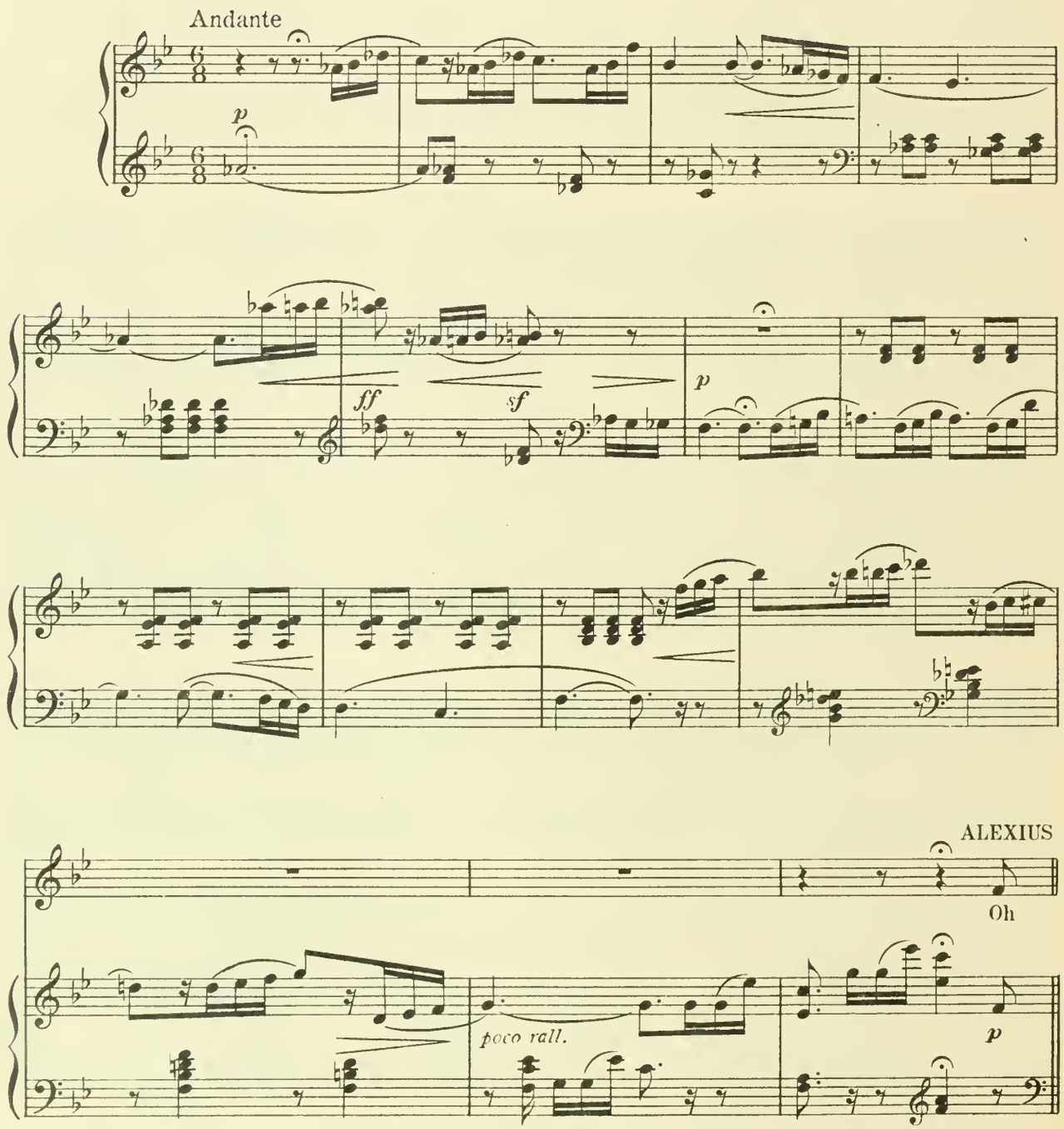

p
cresc.
rit.
1
2
a tempo

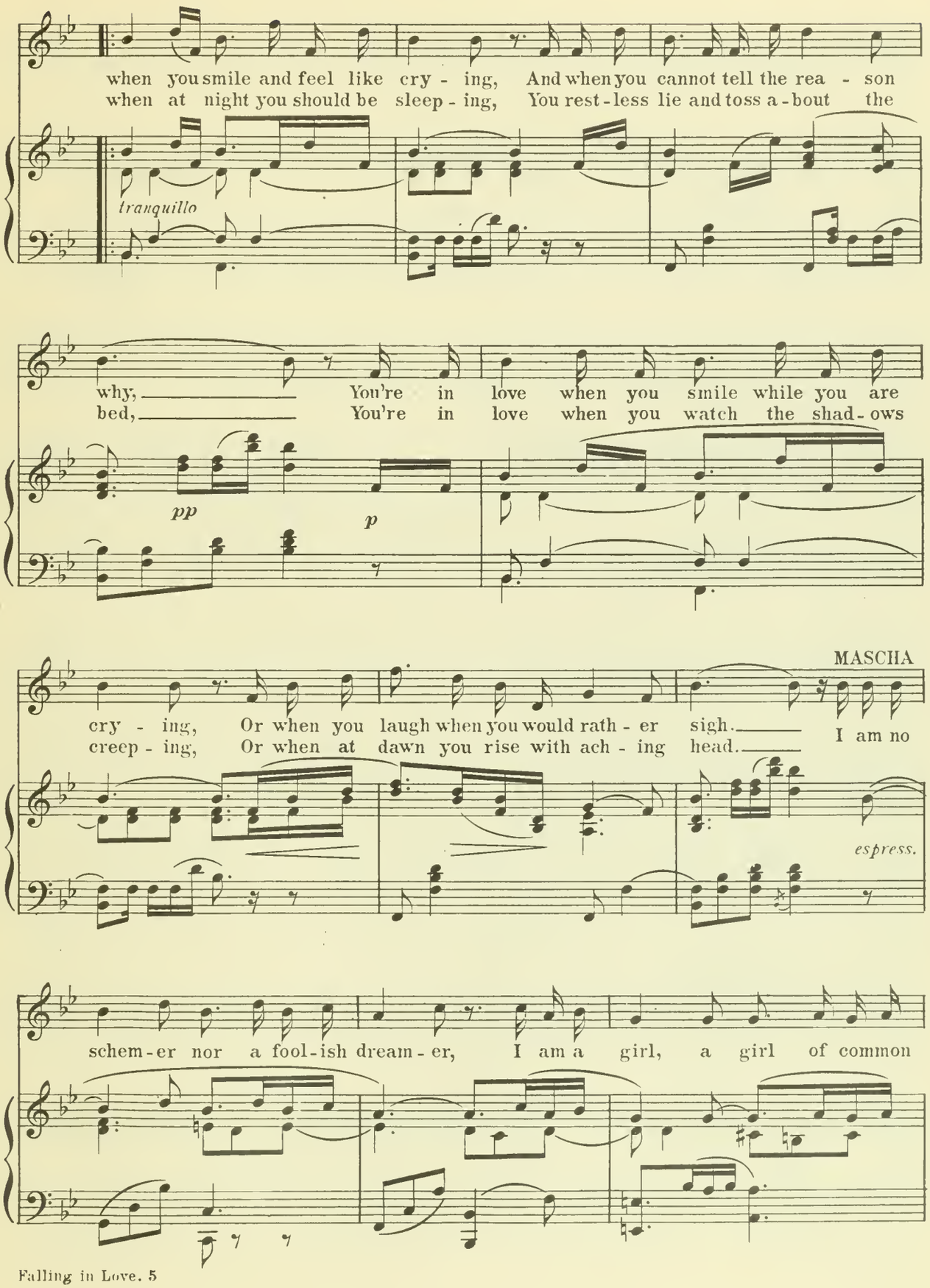
№ 14

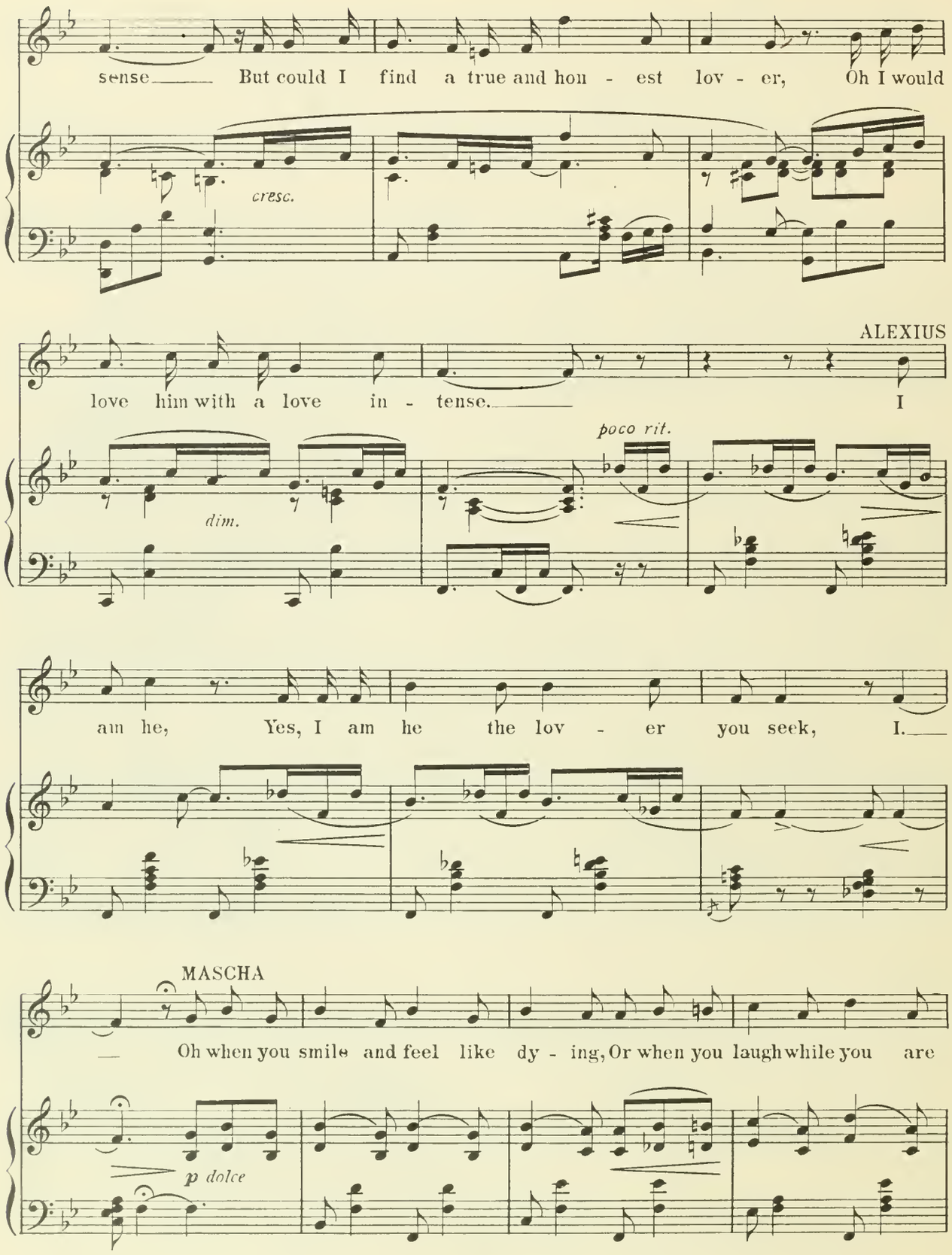
Falling in Love

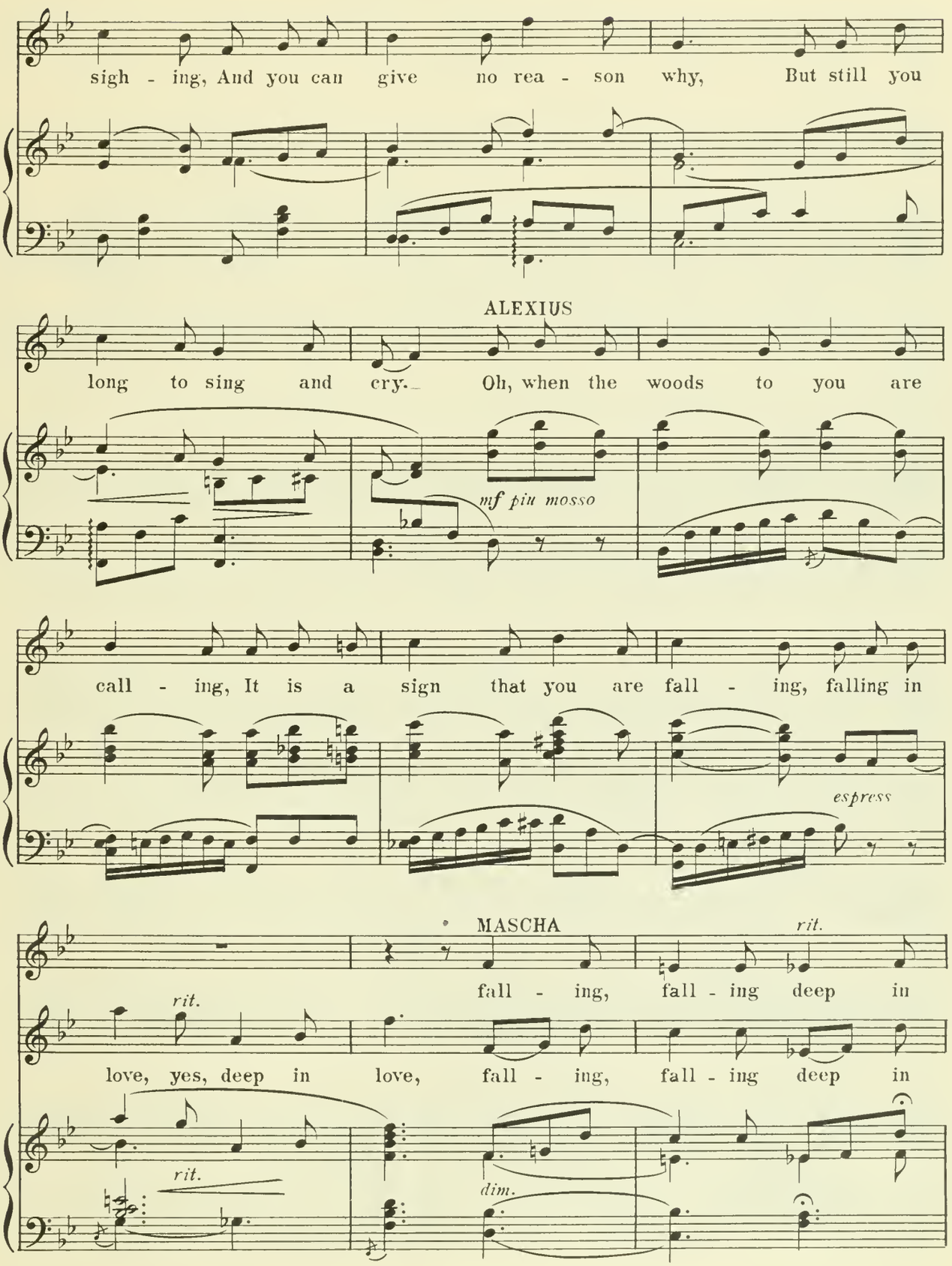
Duet

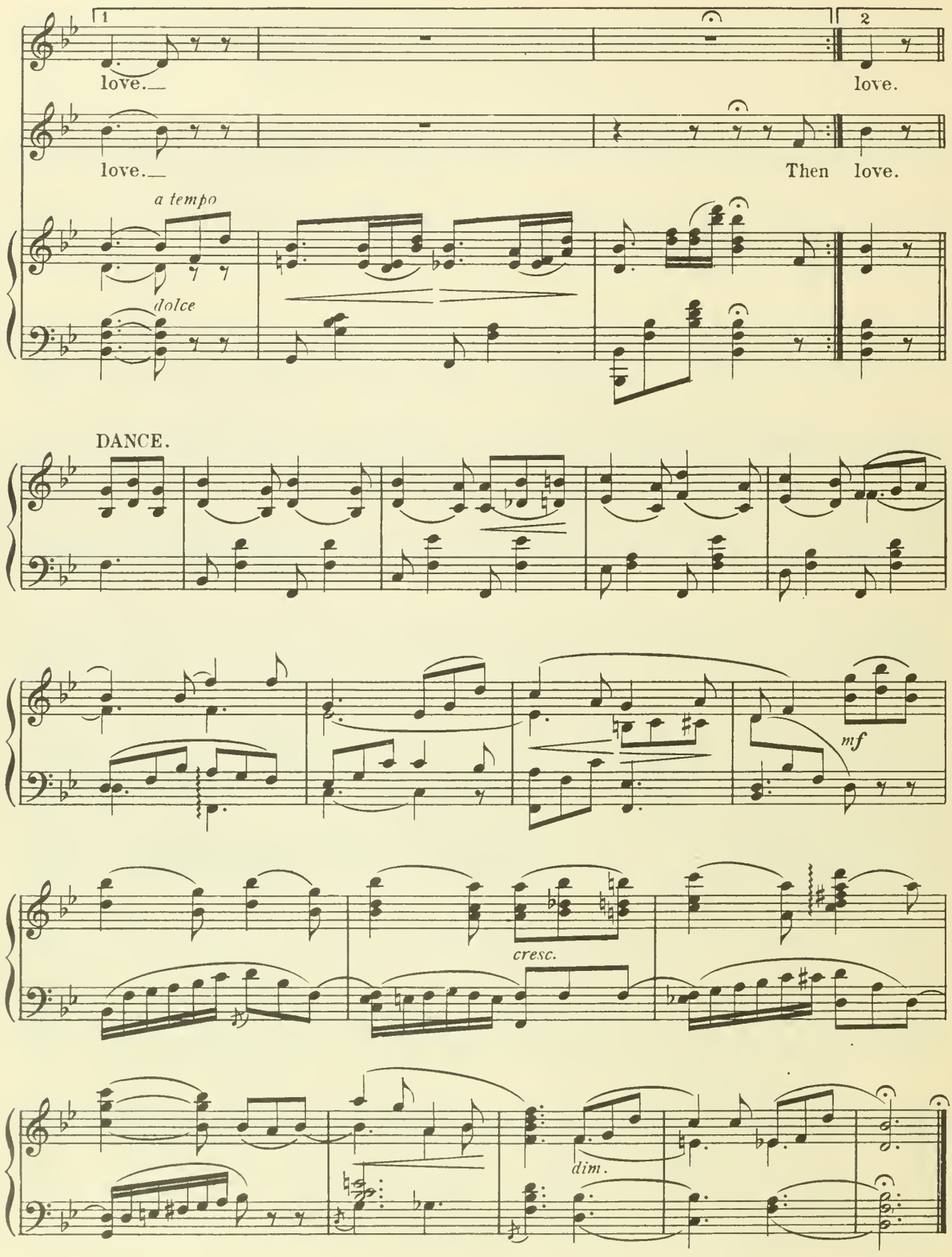
(Alexius, Mascha)




when you smile and feel like cry - ing, And when you cannot tell the rea - son
when at night you should be sleep - ing, You rest - less lie and toss a - bout the
tranquillo
why, You're in love when you smile while you are
bed, You're in love when you watch the shad - ows
pp
p
MASCHA
cry - ing, Or when you laugh when you would rath - er sigh. I am no
creep - ing, Or when at dawn you rise with ach - ing head.
espress.
schem - er nor a fool - ish dream - er, I am a girl, a girl of common


sense But could I find a true and hon - est lov - er, Oh I would
cresc.
ALEXIUS
love him with a love in - tense. I
poco rit.
dim.
am he, Yes, I am he the lov - er you seek, I.
MASCHA
Oh when you smile and feel like dy - ing, Or when you laugh while you are
p dolce


sigh - ing, And you can give no rea - son why, But still you
ALEXIUS
long to sing and cry. Oh, when the woods to you are
mf piu mosso
call - ing, It is a sign that you are fall - ing, falling in
espress
MASCHA
rit.
fall - ing, fall - ing deep in
rit.
love, yes, deep in love, fall - ing, fall - ing deep in
rit.
dim.

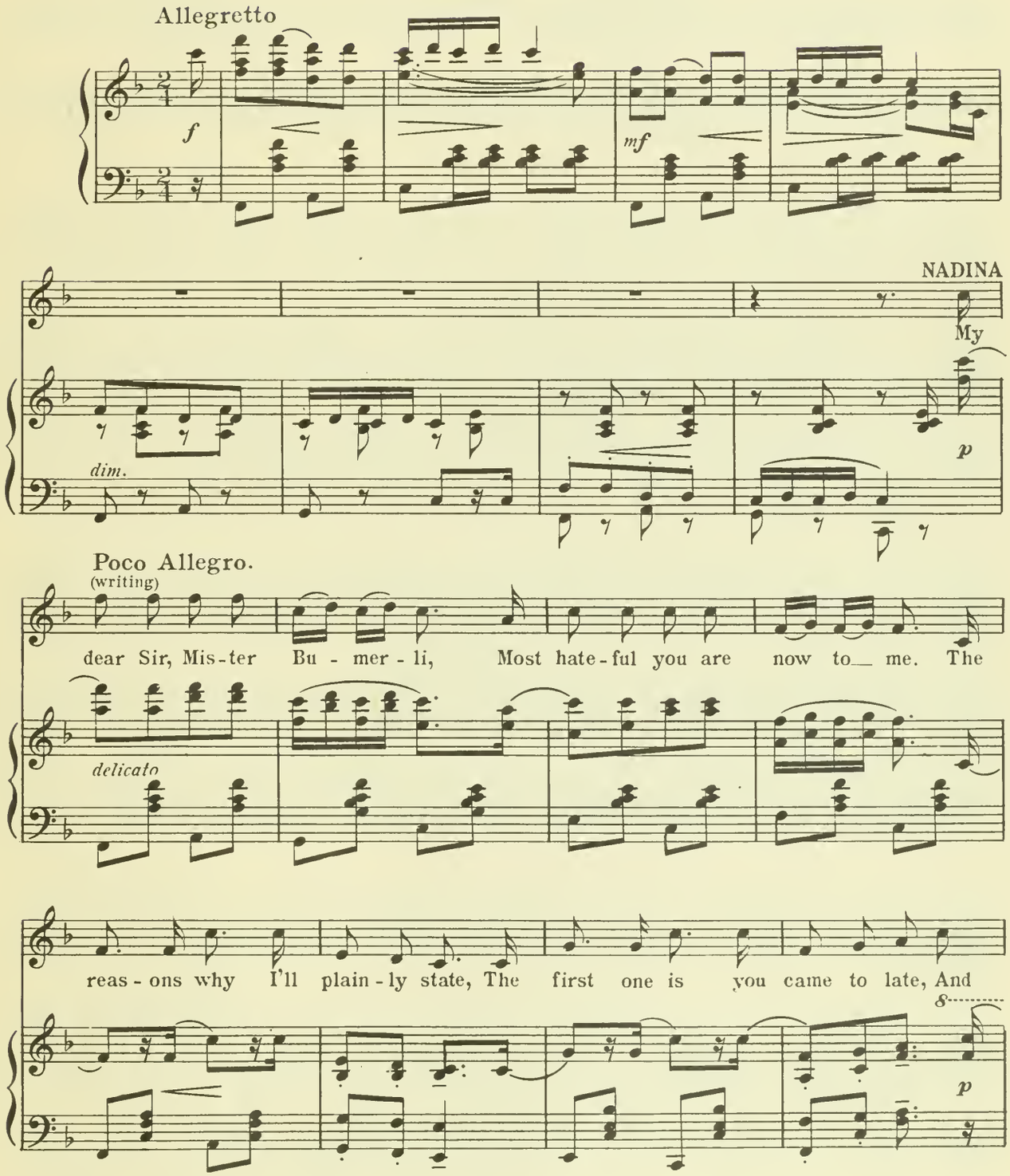

1
2
love.
love.
love.
Then love.
a tempo
dolce
DANCE.
mf
cresc.
dim.

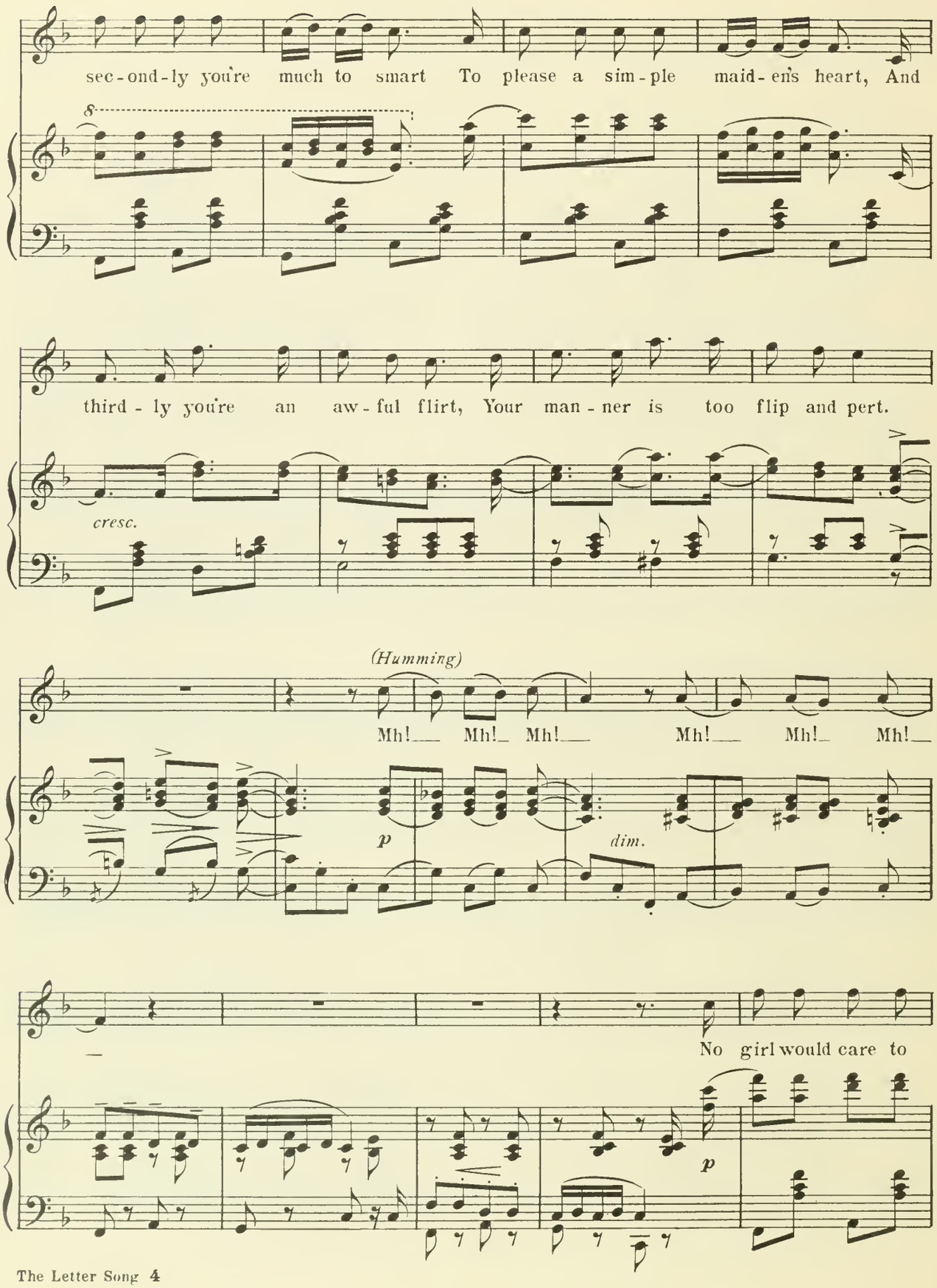
No 15

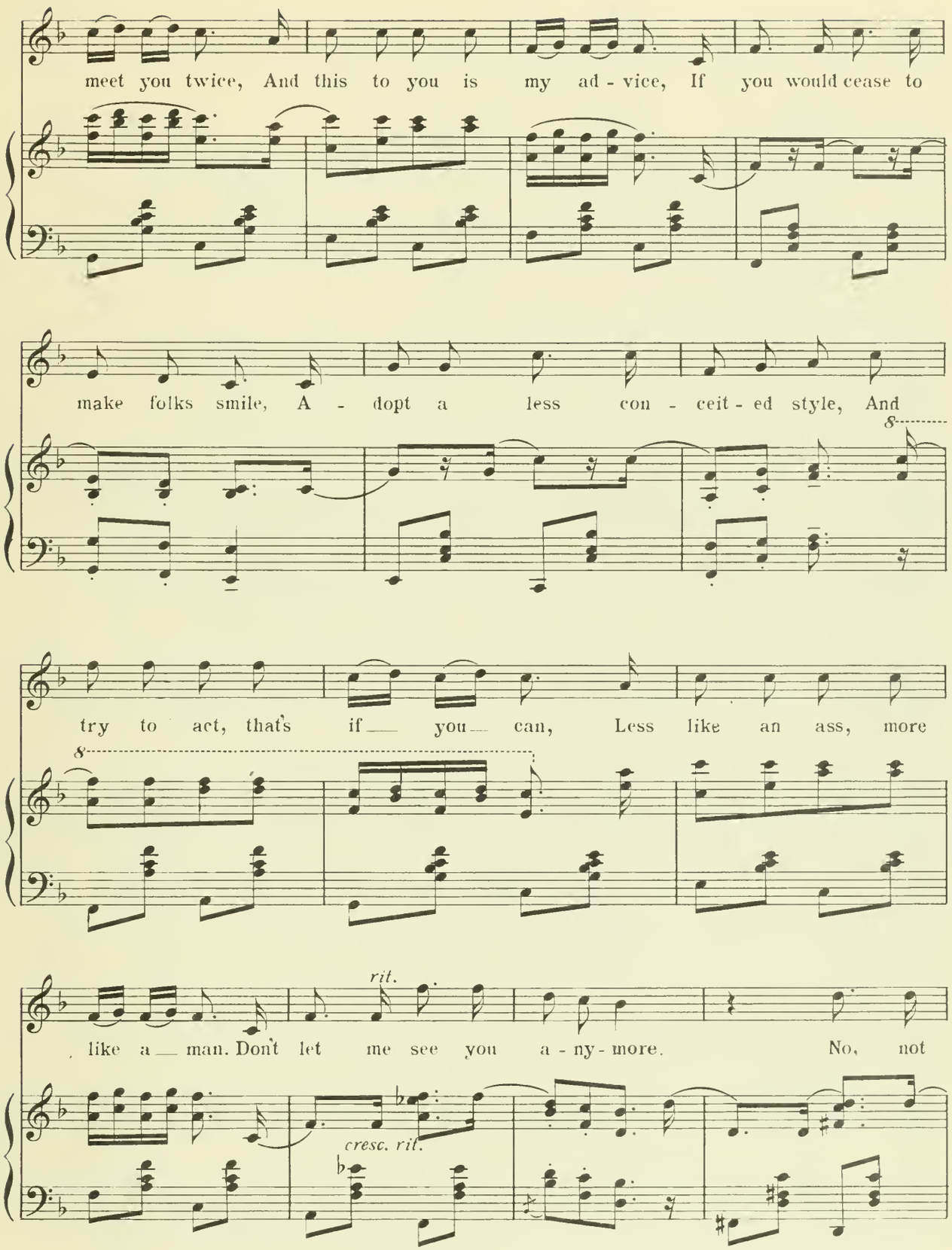
The Letter Song

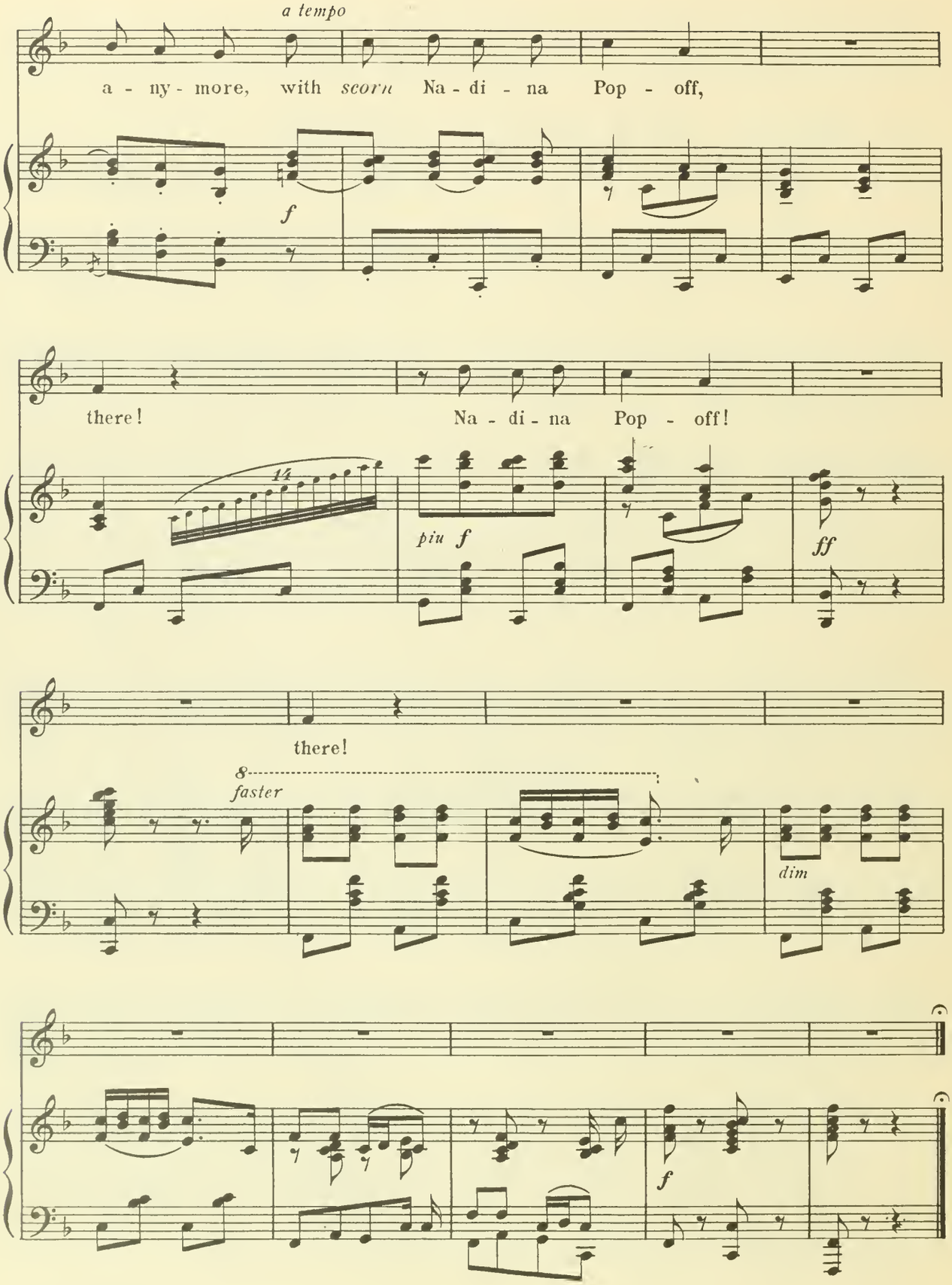
Solo

(Nadina)




sec-ond-ly you're much to smart To please a sim-ple maid-en's heart, And
8
third-ly you're an aw-ful flirt, Your man-ner is too flip and pert.
cresc.
(Humming)
Mh! Mh! Mh! Mh! Mh! Mh!
p
dim.
No girl would care to
p


meet you twice, And this to you is my ad - vice, If you would cease to
make folks smile, A - dopt a less con - ceit - ed style, And
8
try to act, that's if — you — can, Less like an ass, more
8
rit.
like a — man. Don't let me see you a - ny - more. No, not
cresc. rit.


a tempo
a - ny - more, with scorn Na - di - na Pop - off,
f
there! Na - di - na Pop - off!
14
piu f
ff
there!
8
faster
dim
f

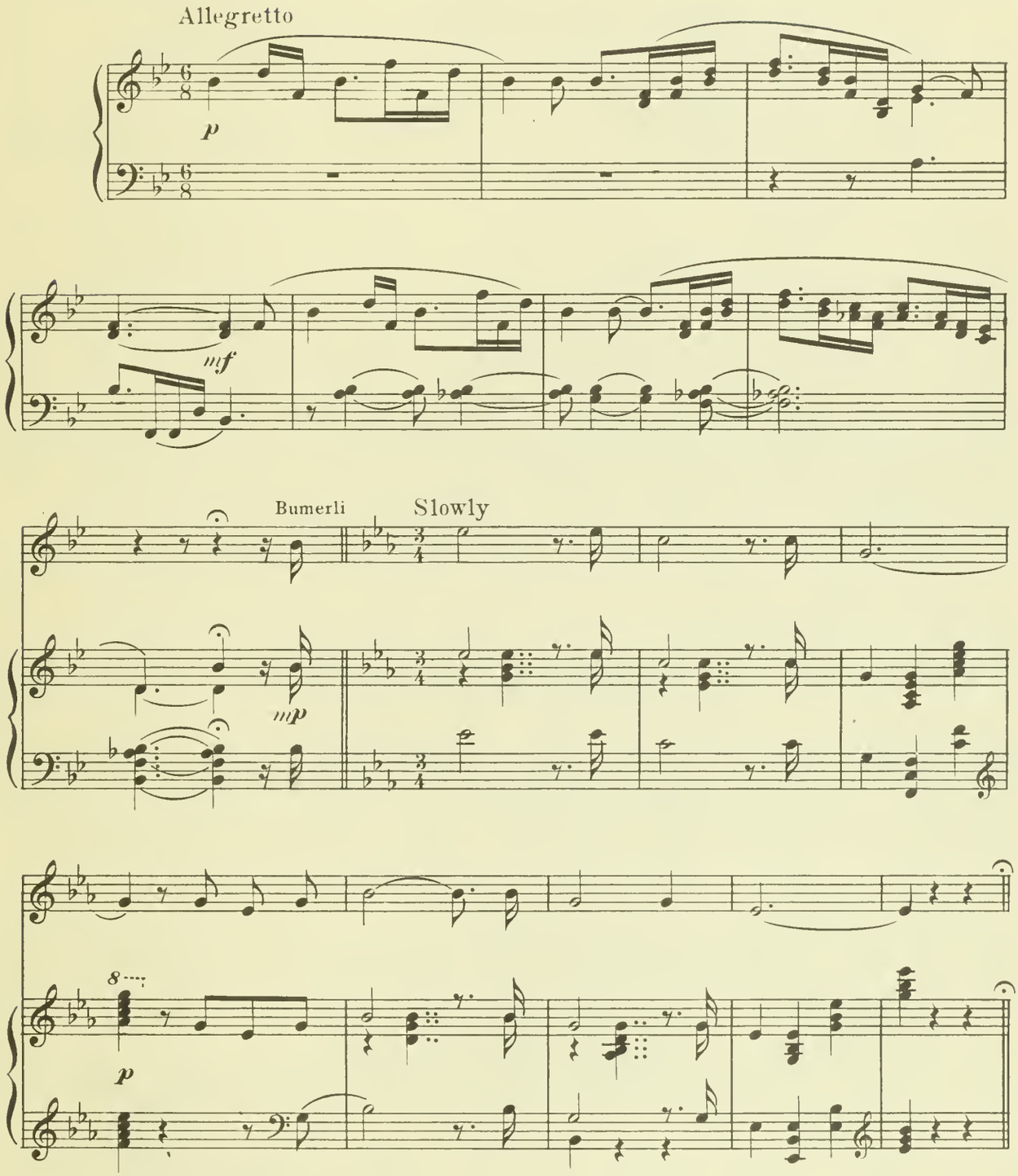
№ 16

Scene And Melodrama

(Bumerli)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS



No 17

The Chocolate Soldier

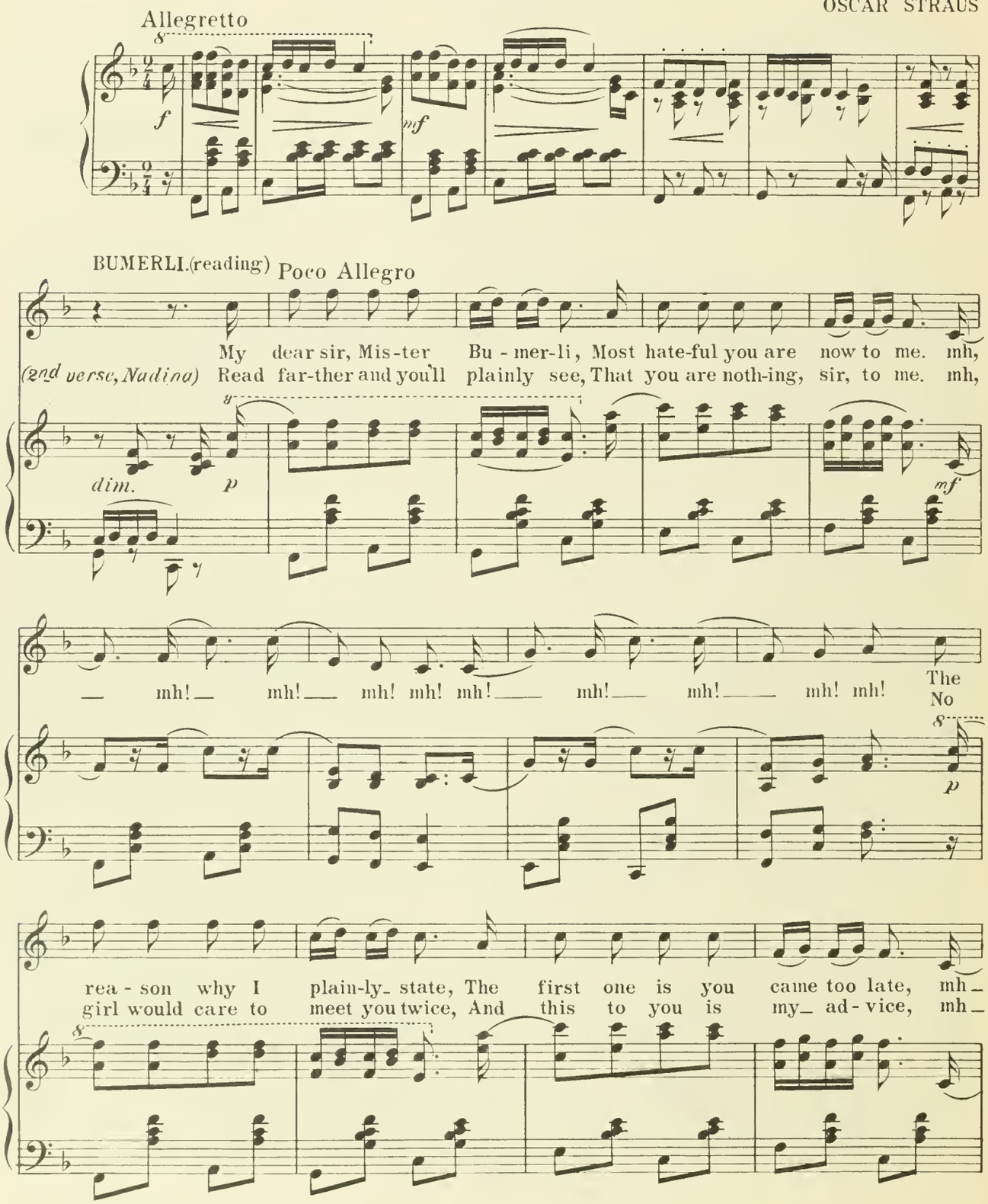
The Letter Song

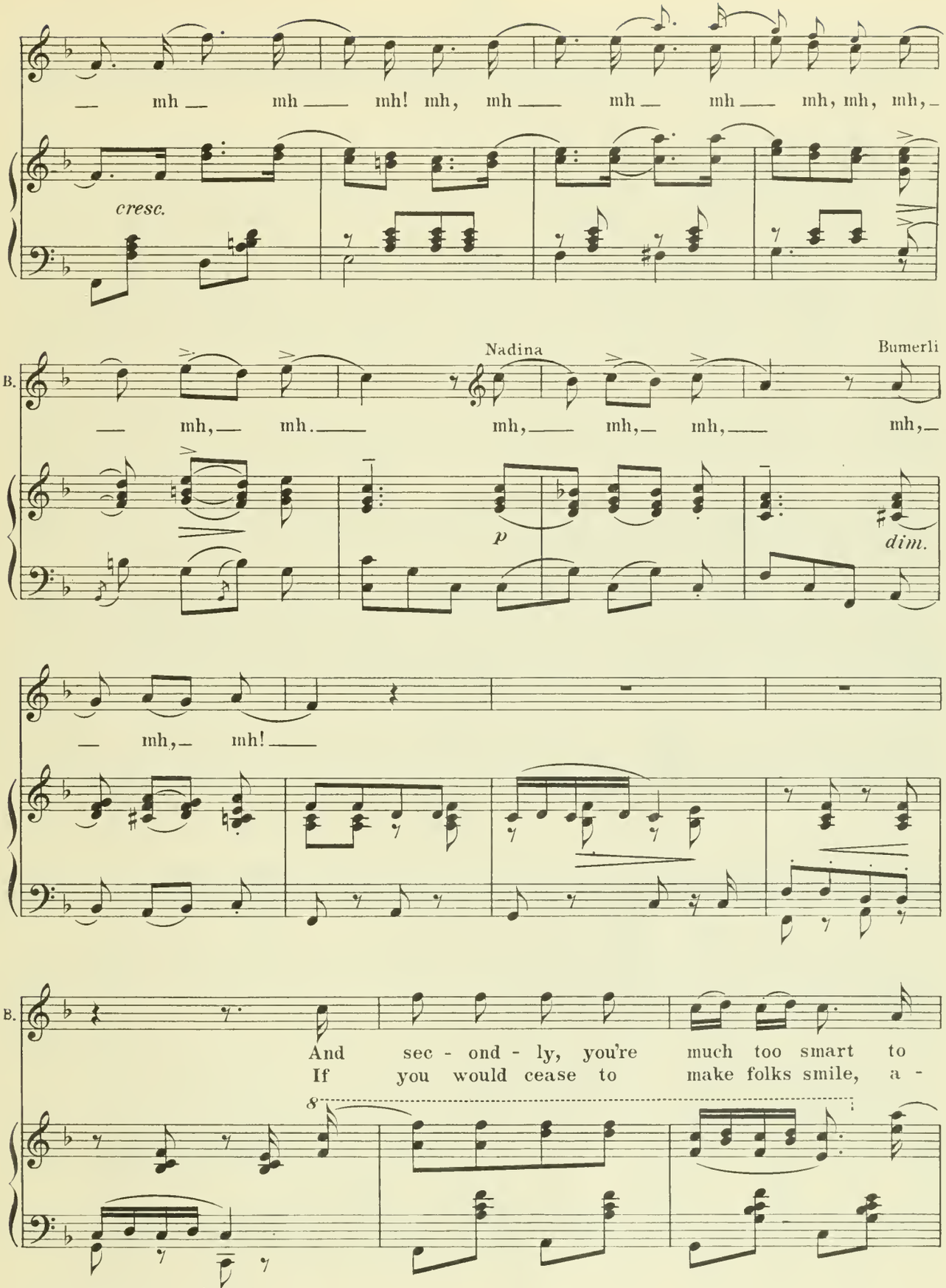
DUET

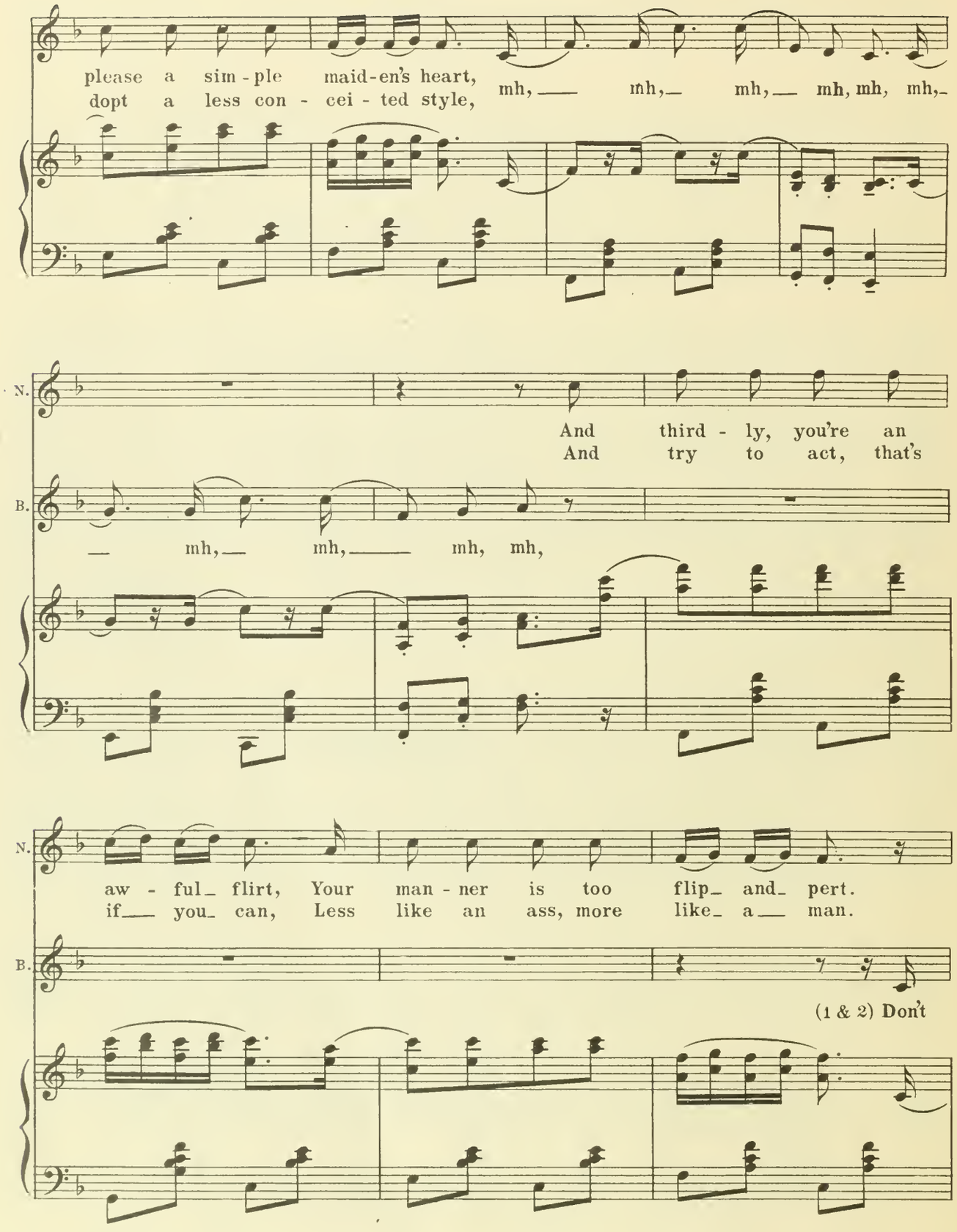
(Nadina and Bumerli)

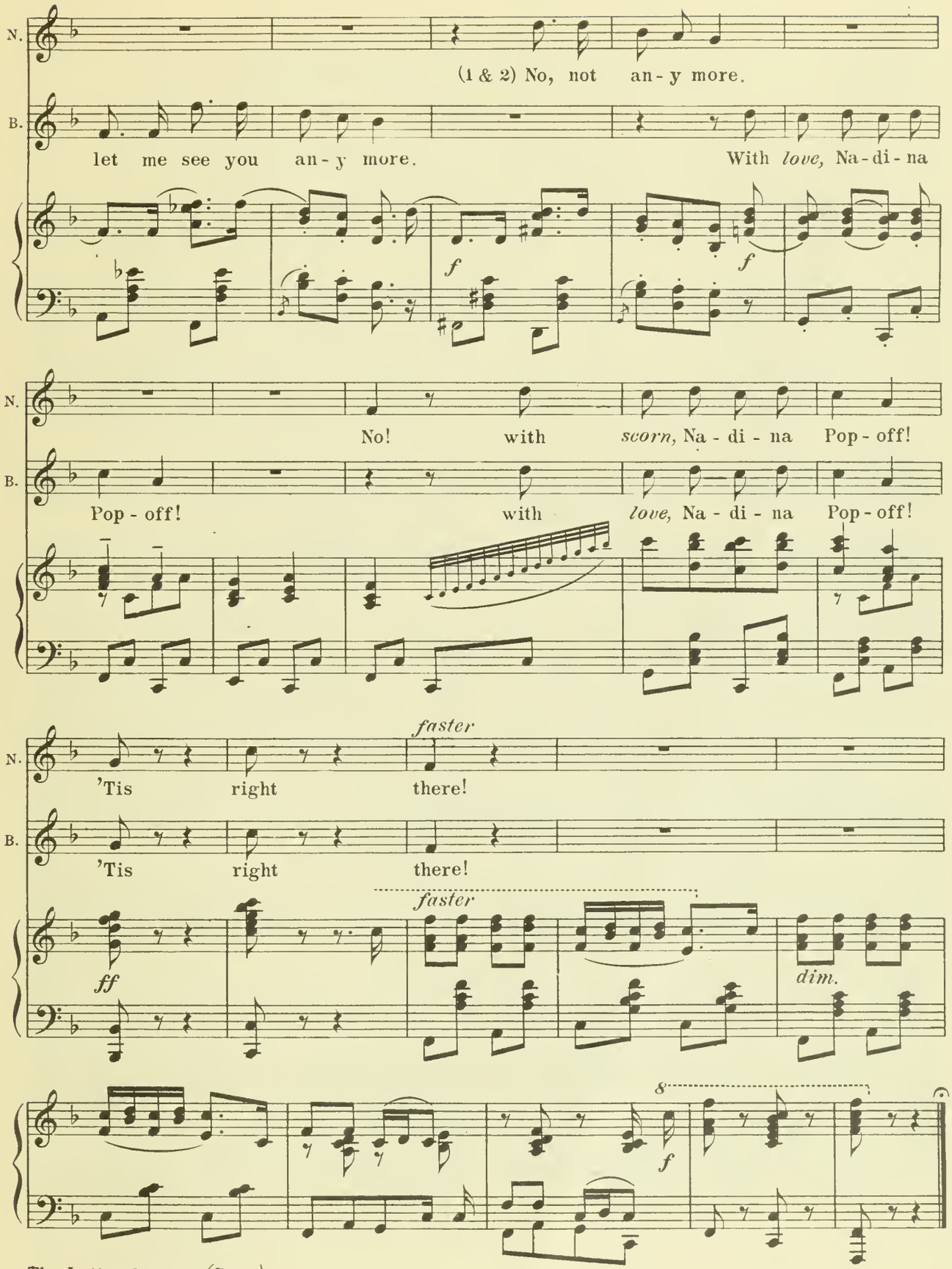
English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS



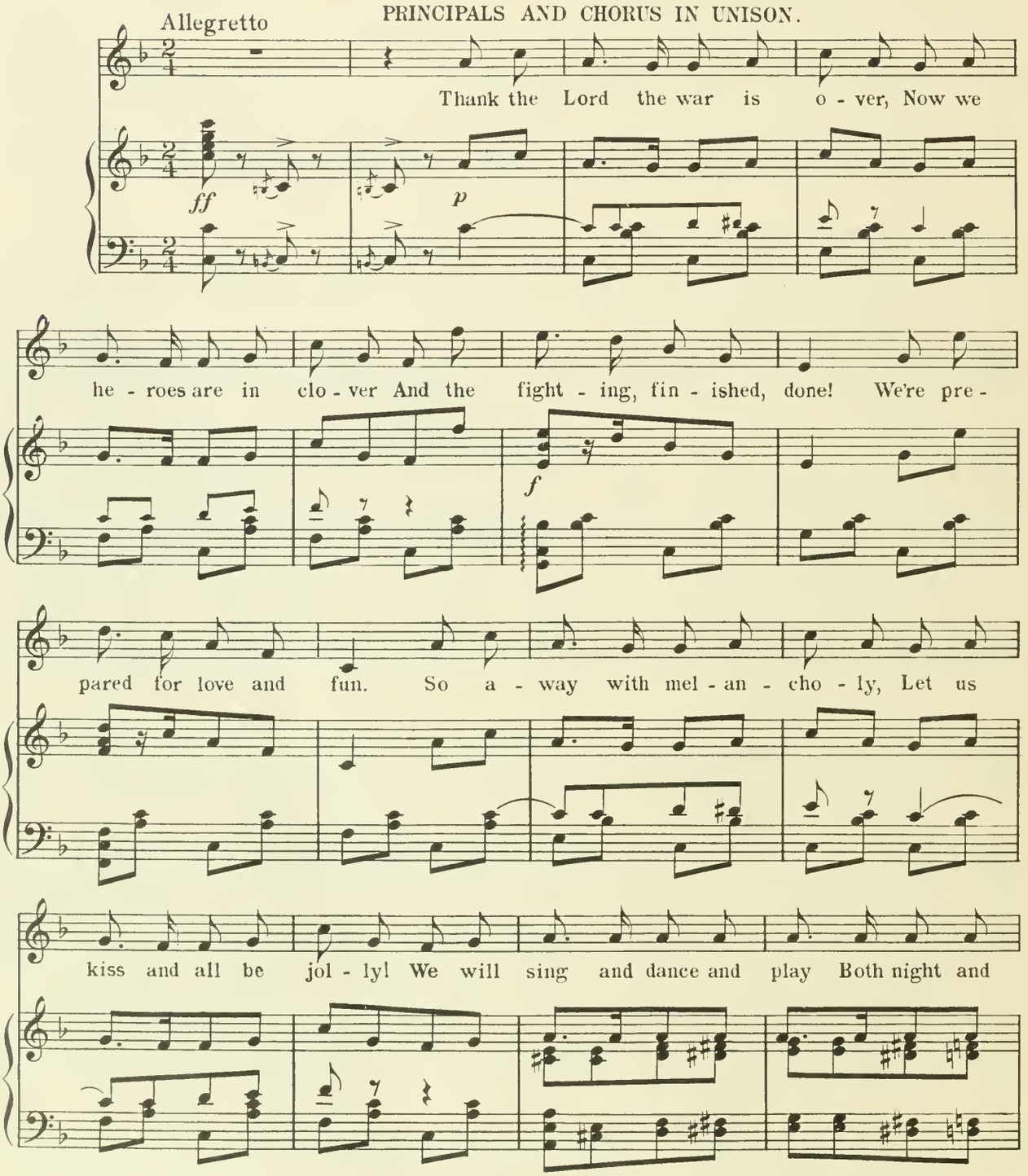

— mh — mh — mh! mh, mh — mh — mh — mh, mh, mh,
cresc.
Nadina
Bumerli
B.
— mh, — mh. — mh, — mh, — mh, — mh,
p
dim.
— mh, — mh! —
B.
And sec - ond - ly, you're much too smart to
If you would cease to make folks smile, a -
8

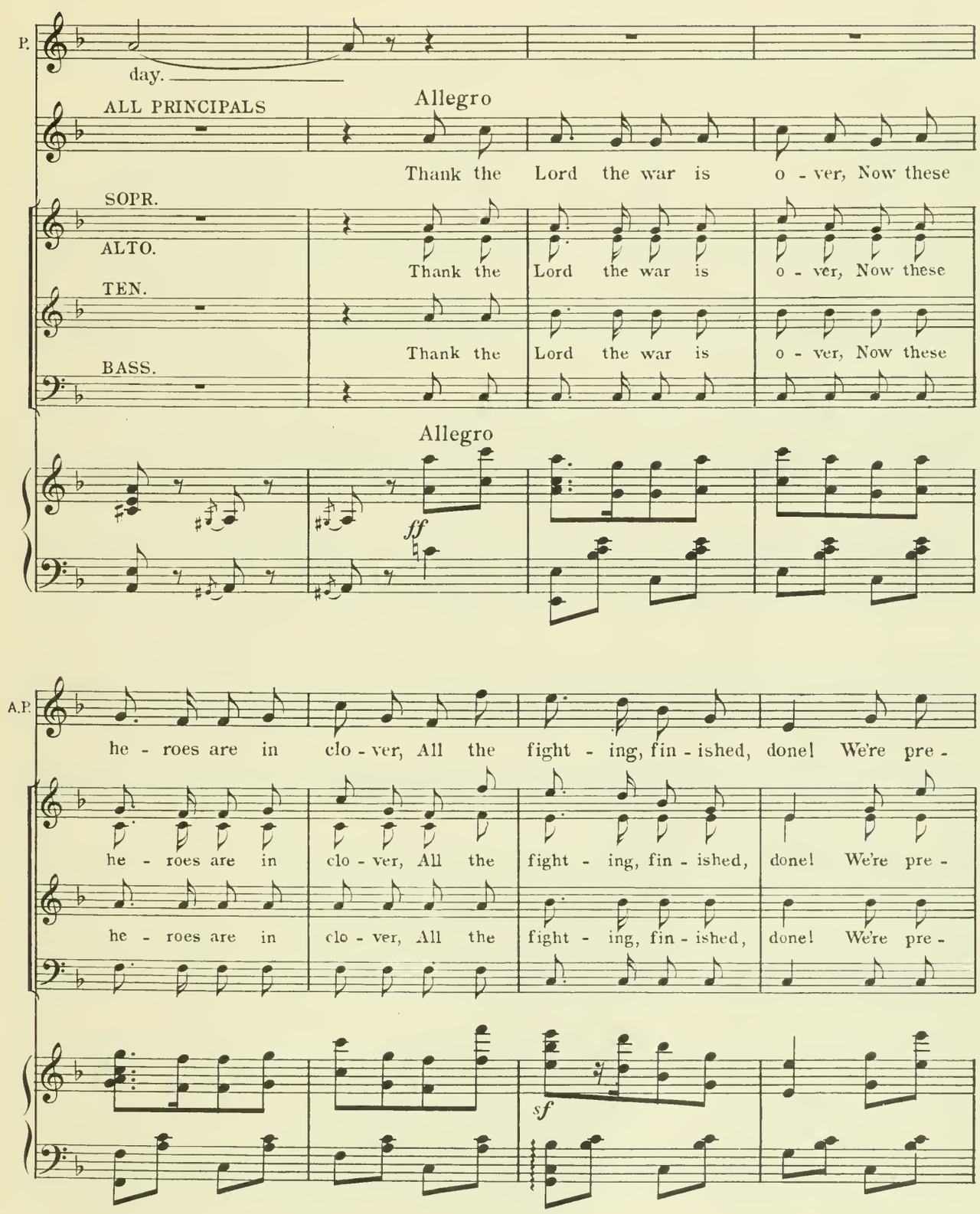

please a sim - ple maid-en's heart, mh, mh, mh, mh, mh, mh,
dopt a less con - cei - ted style,
N. And third - ly, you're an
And try to act, that's
B. mh, mh, mh, mh,
N. aw - ful flirt, Your man - ner is too flip and pert.
if you can, Less like an ass, more like a man.
B. (1 & 2) Don't

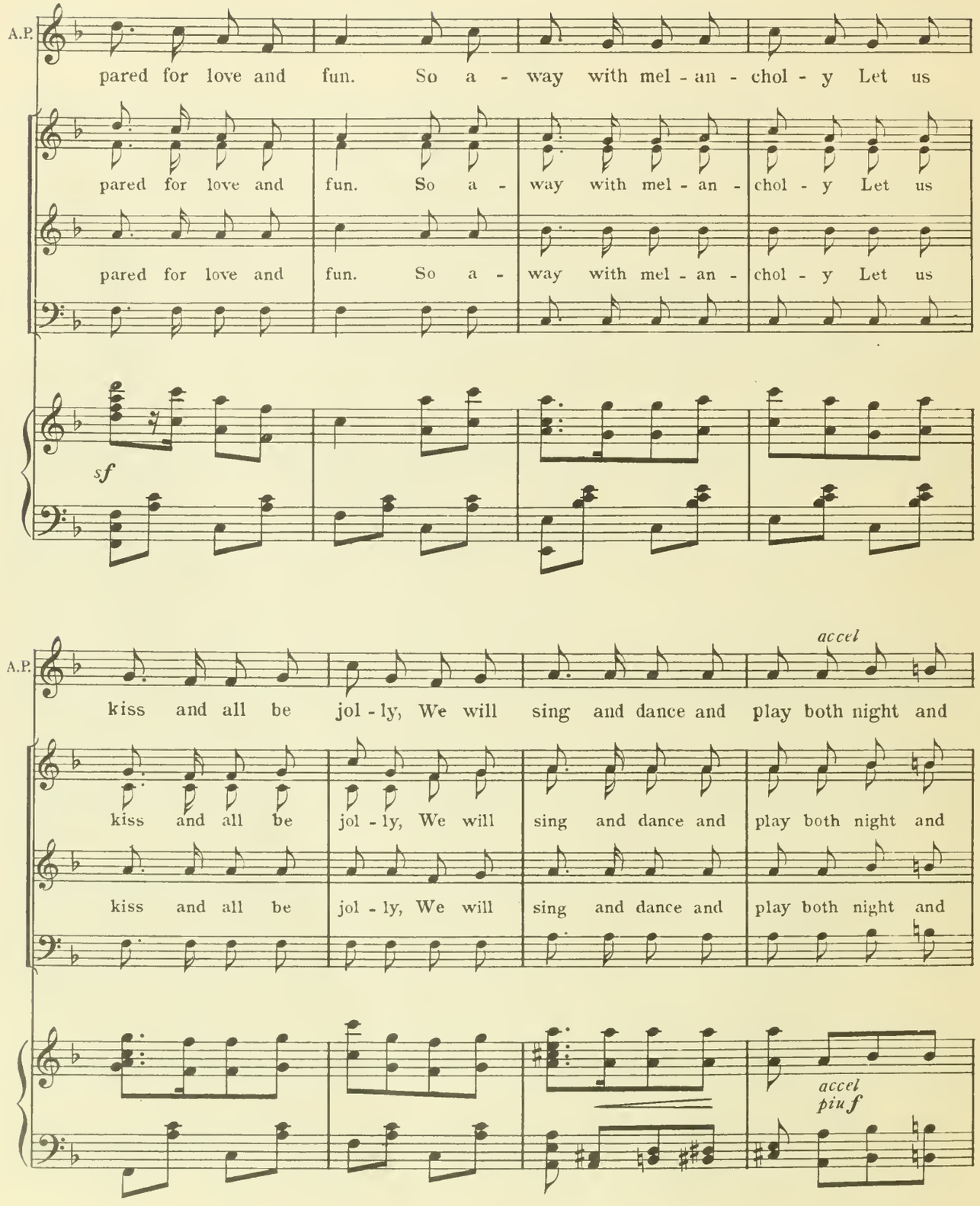

N.
(1 & 2) No, not an - y more.
B.
let me see you an - y more.
With *love,* Na - di - na
f
f
N.
No! with *scorn,* Na - di - na Pop - off!
B.
Pop - off!
with *love,* Na - di - na Pop - off!
faster
N.
'Tis right there!
B.
'Tis right there!
faster
ff
dim.
8
f

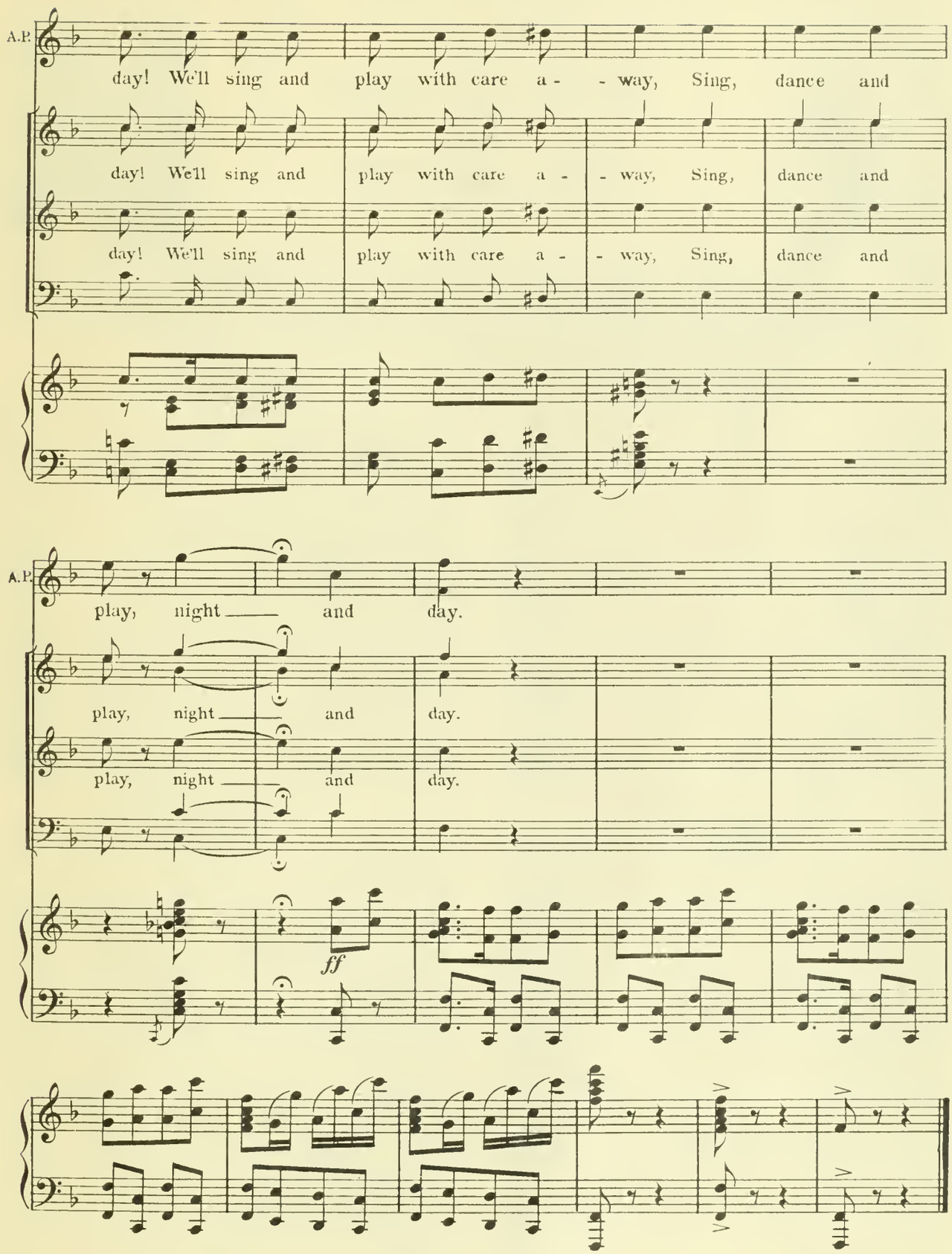
Nº 18 "Thank the Lord the war is over"

Finale III




P.
day.
ALL PRINCIPALS
Allegro
Thank the Lord the war is o - ver, Now these
SOPR.
ALTO.
Thank the Lord the war is o - ver, Now these
TEN.
Thank the Lord the war is o - ver, Now these
BASS.
Allegro
ff
A.P.
he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -
he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -
he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -
sf


A.P.
pared for love and fun. So a - way with mel - an - chol - y Let us
pared for love and fun. So a - way with mel - an - chol - y Let us
pared for love and fun. So a - way with mel - an - chol - y Let us
sf
A.P.
accel
kiss and all be jol - ly, We will sing and dance and play both night and
kiss and all be jol - ly, We will sing and dance and play both night and
kiss and all be jol - ly, We will sing and dance and play both night and
accel
piu f


A.P.
day! We'll sing and play with care a - - way, Sing, dance and
day! We'll sing and play with care a - - way, Sing, dance and
day! We'll sing and play with care a - - way, Sing, dance and
A.P.
play, night and day.
play, night and day.
play, night and day.
ff

End of Opera

For Every Singer

PATHWAYS *of* SONGS

Compiled, Arranged, Translated and Edited

BY

FRANK LA FORGE

AND

WILL EARHART

NEW collections of less familiar classics and folk songs . . . vocally, within the scope of beginning students . . . artistically, deserving the attention of mature concert artists.

A brief preface to each song with comments on the composer, and helpful suggestions for artistic interpretation of both text and music.

Entirely new translations, singable, poetic, and faithful to the originals.

VOLUME ONE

High Voice	$1.00	*Low Voice*
The Sandman		*German*
Cradle Song		*Mozart*
In The Country		*Haydn*
Passing By		*Purcell*
Longing For Spring		*Mozart*
Secret Love		*Czech*
Maiden Tell Me		*Czech*
The Falling Dew		*Czech*
It Must Be Wonderful Indeed		*Liszt*
Heavenly Manna		*Franck*
The Lotus Flower		*Schumann*
The First Primrose		*Grieg*
For Music		*Franz*
Feast Of Love		*Franz*
Farewell		*Schubert*
Snowbells		*Schumann*
Verdant Meadows		*Handel*
To Thy Fair Charm		*Colasse*
To The Sunshine		*Schumann*
Grace Thy Fair Brow		*Handel*
In Evening's Glow		*Schubert*
A Woodland Journey		*Franz*

VOLUME THREE

High Voice	$1.00	*Low Voice*
Have You Seen But A White Lillie Grow		*Anonymous*
When Love Is Kind		*Anonymous*
Come, Sweet Death		*Bach*
The Kiss		*Beethoven*
Love Has Eyes		*Bishop*
Plaint		*Bohemian*
Amarilli		*Caccini*
It Rains In My Heart		*Debussy*
Dance, Maiden, Dance		*Duraute*
Hark! How Still		*Franz*
The Rose Complains		*Franz*
Wilt Thou Thy Heart Surrender		*Giovannini*
Beloved Strand		*Gluck*
The First Meeting		*Grieg*
With A Water Lily		*Grieg*
Air		*Handel*
Oh, Sleep! Why Dost Thou Leave Me		*Handel*
Kitty Of Coleraine		*Irish*
Love Is A Bauble		*Leveridge*
To Be Near Thee		*Rosa*
The Sun O'er The Ganges		*Scarlotti*
Cradle Song		*Schubert*
I Don't Wish To Marry		*Spanish*
Thou Knowest Well		*Torelli*

VOLUME TWO

High Voice	$1.00	*Low Voice*
Calm At Sea		*Schubert*
To Friendship		*Haydn*
Serenade		*Haydn*
Below In The Valley		*Brahms*
Eileen Aroon		*Irish*
Farewell!		*Franz*
Watchman's Song		*Hefferman*
My Dear One's Mouth Is Like The Rose		*Brahms*
The Mill-Wheel		*German*
Lied		*Franck*
Oh, 'Tis The Melody		*Bayly*
Dedication		*Franz*
By The Light Of The Moon		*Lully*
Cradle Song		*Brahms*
I Love Thee		*Beethoven*
Request		*Franz*
If Thou Be Near		*Bach*
To The Beloved		*Beethoven*
The Song Of The Drummer		*French*
Leave Me In Sorrow		*Handel*
The Cradles		*Fauré*
Ne'er Shade So Dear		*Handel*
March Of The Kings		*Provencal*

VOLUME FOUR

English Title

High Voice	$1.00	*Low Voice*
Blessed Redeemer		*Bach*
Golden Sun Streaming		*Bach*
Sleep, Little Angel		*Bohemian*
As From The Sun A Ray		*Caldara*
Soul Of My Heart		*Caldara*
Now Suffer Me, Fair Maiden		*German*
To Part, Ah Grief Unending		*German*
Good Morning		*Grieg*
Old Mother		*Grieg*
Return To The Mountain Home		*Grieg*
Here Amid The Shady Woods		*Handel*
Vouchsafe, O Lord!		*Handel*
A Very Ordinary Story		*Haydn*
Equals		*Haydn*
Cicirinella		*Neapolitan*
Ah, No Stormy Wind		*Russian*
The Jailer's Slumber Song		*Russian*
Heaven-Rays		*Schubert*
Night And Dreams		*Schubert*
Now Love Has Falsely Played Me		*Schubert*
The Bells		*Debussy*
The Rose And The Lily		*Schumann*
Thou Art A Tender Blossom		*Schumann*
The Song Of The Nightingale		*Schumann*
Night		*Straus*
Tomorrow		*Straus*

M. WITMARK & SONS, Rockefeller Center, N. Y.

BRIGHAM YOUNG UNIVERSITY
3 1197 20533 3484

Date Due

All library items are subject to recall 3 weeks from the original date stamped.

FEB 16 2001		
FEB 12 2001		
JAN 13 2002		
OCT 14 2002		
MAY 17		
OCT 25 2011		
JUN 07 2011		

Brigham Young University

6/96